# MAXIMUMROCKNROLL

NO. 64 SEPTEMBER '88 $1.00

## *THE NEW MRR-NEXT MONTH*

After much discussion and planning, the MRR staff has decided to go for an expanded format and remain as a monthly. Though it would've been cool to come out every other week, it might have been just a bit too much work, not to mention that many of the retailers felt it was a bad idea, that too many people would miss issues and that the impact would get lessened. So, we'll expand from 72 pages to 128 pages. All the regular features will be maintained, though there will be more of them. This will enable us to print more people's letters, reports, articles, etc. We will slightly increase the size of the type, which should help everyone's eyes a bit.

* **DISPLAY ADS:** We will then be able to print everyone's ads in the very next issue, instead of the 1-2 month current delay. So, beginning with the October issue (which actually comes out Sept 15--and has an ad deadline of Sept 1--these will be the new and lower ad rates:

| | |
|---|---|
| 1/6 page | $20 instead of the current $25 |
| 1/3 page | $40 instead of the current $50 |
| 1/2 page | $60 instead of the current $75 |
| Full page | $110 instead of not existing now |

We'd like to hear from those who advertise as to just how often and at what size you want ads saved. Every advertiser, *including oldtime regulars*, should get in touch and tell us what they want. As always, MRR will not accept ads that promote racism and sexism.

* **NEWS REPORTERS/ANALYSTS:** As to contributors, we will need to put together a news analysis staff, finding a good group of people who can put current events into focus and provide informational background on just what the hell is really going on—something the mass media rarely does. If you have some expertise and would like to get involved in this, then please write in and tell us about yourself. Grad students/investigative journalists encouraged.

* **ARTWORK:** We'll also need more graphics and artwork contributors, both finished art and cartoons. Again, if interested, please get in touch.

* **NEWER BANDS:** We want a small bio, tapes/records available, photo and logo. Those with lots to say can submit full interviews, but most should consider a couple of paragraph length.

* **OLDER BANDS:** Full interviews are encouraged, but please make them beefy--meaning not just promo bullshit. Send photos, lyrics, logos too.

* **ZINES, RADIO SHOWS, PROMOTERS, LABELS, STORES:** We are interested in publishing 1/2 page pieces on what you do, but again--no promo BS, nothing that looks like an ad. Send real info as well as what your motivation/goals are. Include graphics. Zine people are encouraged to do their own layout.

* **SCENE REPORTS:** Include hard info (phone numbers, promoters, clubs, etc.) and photos, but please, please, please do make an effort of cover the atmosphere, awareness, and general political insights of your region. Enlighten us to not just the music scene. Check Roger Armstrong's reports from Japan as a good example.

* **CLASSIFIED ADS:** Begin submitting them now. We won't accept ads promoting racism, sexism, or fascism. The cost will be $2 for 40 words.

* **INTERVIEWERS:** Many of MRR's interviews are generated by people outside of regular staff. We're always interested in printing interviews submitted by bands themselves. We also want to develop a staff of interviewers who will submit well-done pieces on a semi-regular basis, and not just of bands. Feel free to submit interviews you feel are good.

* **SUBSCRIPTIONS:** New subscribers, see rates on next page. Existing subscribers in the UK & Europe, your subs will be honored in their entirety. Existing subscribers from MRR/US, in making the transition from the old rates to the new ones, we've worked out the following system. Those people with one issue left in their sub will receive it, and we'll lose $1 on each copy. Those with 2 copies left will receive one, and you'll lose 50¢. Those with 3 left will get 2, and we'll lose 50¢ each. Those with 4 left will get 2, and you will lose $1 each. Those with 5 left will get 3, and that's even. Those with 6 left will get 4, and we'll lose $1 each. If anyone has any major difficulties with that, let us know. It seems to be the fairest way to do it. Thanks, Tim

### How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

# MAXIMUMROCKNROLL

**RADIO STATIONS:**
MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

**BACK ISSUE MAIL ORDER:**
U.S.: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each
CANADA: Current & back issues available from U.S. address at bottom of page. Copies are $2.00 each (US dollars).
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $4.75 each
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $4 each from U.S. address below.

**SUBSCRIPTIONS:**
Due to the changes described on the previous page, rates for upcoming issues and subs are new. See info on lower right of this page

**DEADLINES FOR NEXT ISSUE:**
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

**AD SIZES AND NEW RATES:**
see new ad rate info on last page

**BACK ISSUES AVAILABLE:**
Issues # 0, 17, 18, 20, 21, 23-26, 30-32, 34-40, 42-63

**SHITWORKERS**

Murray Bowles
Tim Yohannan
Ruth Schwartz
Kent Jolly
Brian Edge
Radley
Mr Pagemaker 3.0
Lawrence Livermore
Jon Von
Alisa S
Daz
David Hayes
Dale P
Mitzi Waltz
Martin Sprouse
Jerry Booth
Steve Spinali
Rick Stott
Jane Guskin
Paula
Walter Glaser
Cammie
Chris Bald
Thomasso
Sian
Jason Traeger
Harry

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Bollox
Jenny Cousino
John Yates
Jeff Bale
Roger Armstrong
Andy Chapman
Martin Roberts
Rick & Shirley
Chuck Reece
John A
Jon
Tony Rettman
Vinny
Enrico GDHC
Ben Weasel

**COVER:** No one wants to take responsibility

**READERS:** if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

## TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

### *STEVE SPINALI*

BAP-LP
BUZZCOCKS-Lest We Forget-TP
CHUMBAWAMBA-Smash Clause 29-45
FLAKE BABIES-Nicely Nicely-LP
JOHNNY & JUMPER CABLES-Death Squad-45
PLAID RETINA-EP
PRIMITIVES-LP
ROCKS-Final Assault-12"
SEWER TROUT-EP
STAND TO FALL/TARGET OF DEMAND-split LP
V/A-A Farewell To Arms-LP
V/A-Really Fast Vol 4-LP
VULTURES-Good Thing-12"
YEASTIE GIRLZ-EP

### *TIM YOHANNAN*

ACID PIGS/SHORT FUSE-split EP
BAP-LP/PISSED HAPPY CHILDREN-LP
BULIMIA BANQUET-LP
CHUMBAWAMBA-Smash Clause 29-45
COMPLICATED BONE MARROW TRANSPLANT-EP
PAGAN BABIES-LP
PLAID RETINA-EP/YEASTIE GIRLZ-EP
PRETTY JOLLIES-EP
ROCKS-Final Assault-12"
V/A-Back From The Grave Vol 7-2LP
V/A-Metal Gives Us A Headache-EP
V/A-Really Fast Vol 4-LP
V/A-Soft Lights & Loud Guitars-LP
WHERE'S THE POPE-LP
WICKED-LP

### *MARTIN SPROUSE*

CHUMBAWAMBA-Smash Clause 29-45
V/A-Really Fast Vol 4-LP
V/A-Metal Gives Us A Headache-EP
YEASTIE GIRLZ-EP
PLAID RETINA-EP
BAP-LP
STAND TO FALL/TARGET OF DEMAND-split LP
WHERE'S THE POPE-LP
BLISTERS-EP
PAGAN BABIES-LP
BULIMIA BANQUET-LP
SOBERING CONSEQUENCES-EP
VULTURES-12"
WICKED-LP

### *GLASER BROS*

MINOR THREAT-Live EP
SLAPSHOT-EP
PROUDFLESH-12"
SEWER TROUT-EP
DAMNED-Best of Vol 2-LP
DESECRATION-EP
V/A-Killed By Death-LP
AOD-LP
Brocolli Makes Me Sad-zine
PLAID RETINA-EP
HEAD OF DAVID-all/PAGANS-Live LP
YEASTIE GIRLZ-EP
CULTURE SHOCK-LP
ACCUSED-LP
VERBAL ASSAULT-45

### *DAVID HAYES*

OFFSPRING-TP
V/A-Metal Gives Us A Headache-EP
CHUMBAWAMBA-Smash Clause 29-45
SEWER TROUT-EP
PLAID RETINA-EP
V/A-Really Fast Vol 4-LP
BLISTERS-EP
TEN TALL MEN-LP
POTATO 5-LP
NY CITIZENS-LP
WHERE'S THE POPE-LP
V/A-Burning Bridges-EP
NUISANCE-live
A PRIORI-live

### *RISTO ERONEN*

ATAQUE FRONTAL-EP
BLITZKRIEG BOYS-EP
CHUMBAWAMBA-Smash Clause 29-EP
CMX-Johannes Kastaja-EP
ELECTRO HIPPIES-The Only Good Punk...LP
EUTHANASIA-EP & TPs
FUCK GEEZ-EP & TPs
NAPALM DEATH-Peel Sessions-LP
NO SECURITY-EP
RAAMATTUPIIRI/PERESTROIKA-split EP
RIPCORD-Harvest Hardcore-EP
SABOTAASI-Joulupukin Maa-EP
SA INT-Valta Ja Vastuu-EP
TROUBLEMAKERS-Staden Göteborg-EP
SO MUCH HATE-Blind Alley-LP

**Still available!!!**

**"WELCOME TO CRUISE COUNTRY"-All European Photozine**
Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd
Available in Europe from Trust fanzine
**"DEZERTER-Underground Out Of Poland"-LP**
Available thru Blacklist Mailorder
Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK
**"WELCOME TO 1984"-various artists LP**
Available thru Blacklist Mailorder/ Distributed by Mordam
**"TURN IT AROUND" Gilman St. Project various artists double 7" EP**
Available from MRR: $5 North America ppd/ $7 elsewhere
Distributed in U.S. by Mordam/ Distributed in Europe by De Konkurrent

**NEW SUBSCRIPTION INFO:**
U.S.: Copies are $2.50 each/ 6 issues sub for $15.00, from MRR/US
CANADA: Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars), from MRR/US
MEXICO: Copies are $2.50 each/ 6 issues sub for $15.00 (US dollars), from MRR/US
AUSTRALIA, ASIA: Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars), from MRR/US
SOUTH AMERICA: Copies are $4.50 each/ 6 issue sub for $27.00, from MRR/US
UK: Copies are £2.50 each/ 6 issue sub for £10.00, from MRR/UK
Europe: Copies are $4.00 each/ 6 issue sub for $20.00, from MRR/UK

**MAXIMUM ROCKNROLL RADIO**

**CKMS** Waterloo, Ont 94.5FM call station
**CFMU** Hamilton, Ont 93.3FM Mon 11:59 PM
**CRSG** Montreal, PQ 89.1FM Tues 9PM
**KCPR** San Luis Obispo, CA 91.3FM Sat 8PM
**KFCF** Fresno, CA 88.1FM Tues 9PM
**KPFA** Berkeley, CA 94.1FM Tues 9PM
**KUGS** Bellingham, WA 89.3FM Fri 1AM
**KXCI** Tucson, AZ 91.7FM Fri 1AM
**KZUM** Lincoln, NE 89.3FM Thur 11PM
**WCNI** New London, CT 91.1FM Sun 10PM
**WZRD** Chicago, IL 88.3FM Sun 1PM
**Radio Pomme** Louviers, France101.1FM Tue 6:30PM
**Radio FMR** Rouen, France 90.6FM Thur 9PM
**Radio 5YYY** Whyalla, Australia call station

# BLACKLIST MAILORDER

181 SHIPLEY ST.
SAN FRANCISCO
CA 94107
415-957-9390

**Blacklist** is a non-profit mailorder operation that is fighting the clampdown on independent releases. We carry an ever-growing selection of punk, hardcore, industrial, noise, neo 60's, post punk and pop from around the world, plus a large selection of fanzines, books, mags, and political journals. We operate with a low 20% mark-up on all material and fill orders within one day of receiving them. If you're interested in being included, please send sample. We have new material coming in everyday! Send $1.00 for catalog.

**POSTAL RATES**-We will mail your order Via **"special 4th class"** rate in the U.S., **"AO small packet"** rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages **"Surface parcel post"**, or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 6.5% sales tax.

| | U.S. of A. | Canada and Mexico | Europe and S. Amer | Asia and Australia | Over-seas surface |
|---|---|---|---|---|---|
| Initial charge, mixed (12's & 7") | 1.00 | 3.00 | 5.50 | 7.40 | 4.60 |
| Initial charge 7"s only | 1.00 | 1.00 | 2.30 | 2.80 | 4.60 |
| Each additional LP | 0.20 | 0.60 | 2.70 | 3.70 | 0.75 |
| Each additional 7"er | 0.10 | 0.20 | 0.70 | 1.00 | 0.30 |

## NEW STUFF

| Artist | Title | size | Country | Price |
|---|---|---|---|---|
| Abaddon | Wet za Wet | LP | Poland | 6.00 |
| Agent 86 | Scary Action | 7"EP | USA | 1.20 |
| Antiseen | NC Royalty | LP | USA | 2.40 |
| Asta Kask | Med Is I Magen | 12"EP | Sweden | 7.95 |
| Ataque Frontal | Ataque Frontal | 7"EP | Peru | 1.80 |
| Barn Av Regnbuen | Helter Og Skurker | Flexi | Norway | .50 |
| Bentonites | Meet the Bentonites | LP | USA | 6.00 |
| Big Deal | Very Mysterious | 7"EP | USA | 3.00 |
| Big Thing, The | Johnny One Time Tapes | 7"EP | USA | 1.80 |
| Blisters | Sleepers | | USA | 1.45 |
| Blood Brats | Fatal Book Opened | LP | USA | 4.20 |
| Born Without a Face | Worship | 7"EP | USA | 1.50 |
| Bulimia Banquet | Eat Fats, Die Young | LP | USA | 4.80 |
| Cateran | Little Circles | LP | Scotland | 8.60 |
| Cellar Dwellers | Wonderin' Why | 7" | USA | 1.60 |
| Citizens | On the Move | LP | USA | 6.00 |
| Clown Alley | Circus of Chaos | LP | USA | 7.20 |
| Creamers | Creamers | 7" | USA | 1.80 |
| Cynics | Blue Train Station | LP | USA | 5.55 |
| Cynics | Twelve Flights Up | LP | USA | 5.55 |
| Dead Neighbors | Wild Women Vs. Rubber Fish | LP | Scotland | 8.22 |
| Detox | We Don't Like You Either | LP | USA | 4.80 |
| Distraction Boys | Live on Ave. B | 7"EP | USA | 1.50 |
| Edge | Alternative Allston | 7" | USA | 2.10 |
| Fizzbombs | Surfing Winter | 12"EP | Scotland | 5.90 |
| Frankenstein | In Concert | 7"EP | USA | 3.00 |
| Gash/Depression | Gash/Depression | LP | Australia | 2.00 |
| Good And Gone | Methil Box | 12"EP | Scotland | 6.52 |
| Grim, The | Face of Betrayal | LP | USA | 7.20 |
| Groovy Little Number | You Make My Head Explode | 12"EP | Scotland | 5.95 |
| Guana Batz | Rough Edges | LP | UK | 5.95 |
| Half Off | Shoot Guns | 7"EP | USA | 1.90 |
| Heretics | Search and Destroy | 7" | USA | 1.60 |
| High Circle | Out of Darkness | LP | Italian | 3.60 |
| Honeymoon Killers | Love American Style | LP | USA | 4.80 |
| Hunger Artist | Welcome to Me | Cass. | USA | 2.05 |
| Idiots | Cries of the Insane | LP | Germany | 6.45 |
| Illiterate Beach | No Polyester Please | 12"EP | USA | 4.80 |
| Jingo de Lunch | Perpetuum Mobile | LP | Germany | 6.45 |
| Krunch | Mor & Far | 12" EP | Sweden | 6.30 |
| Last Option | Overtime | 7"EP | USA | 2.40 |
| Lyres | A Promise Is a Promise | LP | USA | 5.95 |
| Meim Noone | Like Before | 7" | USA | 1.90 |
| Melvins | Gluey Porch Treatments | LP | USA | 7.20 |
| Mystic Eyes | My Time To Leave | 7" | USA | 1.60 |
| RKL | Rock n Roll Nightmare | LP | USA | 7.20 |
| Scooter X | Whatta You Want For Nuthin' | Cass. | USA | 3.60 |
| Sex Pistols | We've Come For Your Children | LP | USA | 5.55 |
| Sick Of Intolerance | Sick Of Intolerance | 12"EP | W. Germany | 6.60 |
| Spermbirds | Something to Prove | LP | W. Germany | 4.80 |
| Stench, The | Zigame Waw Spea Me Vt | 7" EP | USA | 1.80 |
| Surrogate Brains/ I.A.T.H | Surrogate Brains/ I am the Ham | 7" EP | USA | 1.80 |
| Talulah Gosh | Bringing Up Baby | 12"EP | Scotland | 5.90 |
| Talulah Gosh | Talulah Gosh | 12"EP | Scotland | 5.90 |
| Target of Demand/S.T.F. | Target of Demand/ Stand to Fall | LP | Norway | 6.20 |
| Unattached | Unattached | 12" | USA | 3.90 |
| United We Stand | Welcome To Downey | Cass. | USA | 1.80 |
| Upright Citizens | Facts and Views | 7"EP | W. Germany | 1.75 |
| V. A | Nobody Gets on the Guest List | LP | USA | 5.10 |
| V. A. | Claws | LP | USA | 5.10 |
| V.A. | Don't Adjust the Set | LP | USA | 1.50 |
| V/A | Crawling from Within | LP | USA | 5.40 |
| V/A | Don't Enforce Your Values On Me | Flexi | Int'l | 2.65 |
| V/A | Flipside Vinyl Fanzine #3 | LP | USA | 4.80 |
| V/A | Metal Gives Us a Headache | 7"EP | USA | 2.40 |
| V/A | Really Fast Vol. 3 | LP | Sweden | 5.55 |
| V/A | Temporary Loss Of Self Control | Cass. | USA | 3.00 |
| V/A | Walking On Thin Ice | Cass. | USA | 3.00 |
| Vicious Circle/Perdition | Vicious Circle/Perdition | LP | Australia | 2.00 |
| Wimpy Dicks | Broken Strings | LP | USA | 5.10 |
| Wimpy Dicks | SLO Bored | LP | USA | 4.80 |

## CURRENT STUFF

| | | | | |
|---|---|---|---|---|
| A Priori | Damn The Past | 12" EP | USA | 5.40 |
| Adrenalin OD | Humungousfungusamongus | LP, Cass | USA | 7.25 |
| Angry Red Planet | Little Pigs, Little Pigs | LP | USA | 5.40 |
| ASF | Damsels In Distress | LP | USA | 4.80 |
| Attention | Hearts of Stone | LP | W. Germany | 7.45 |
| Bad Trip | Bad Trip Flushes the Vaults | 7" | USA | 2.20 |
| Battalion of Saints | Rock in Peace | LP, cass. | USA | 6.00 |
| Beefeater | House Burning Down | LP | USA | 5.10 |
| BGK | Nothing Can Go Wrogn | LP | Holland | 6.00 |
| Billy and the Willies | Life in Hotelrooms | LP | W. Germany | 7.50 |
| Black Humor | ... it was inappropriate | Cass. | USA | 4.50 |
| Boneless Ones | Skate for The Devil | LP | U.S.A. | 4.80 |
| Boom and the Legion | Skate, Thrash, Grind | 7" | USA | 1.80 |
| Bullet Lavolta | Bullet Lavolta | 12"EP | USA | 4.50 |
| Butthole Surfers | Hairway to Steven | LP | USA | 5.90 |
| Buzzcocks | Total Pop | LP, Cass | England | 6.80 |
| Camera Face | After The Scream | LP | USA | 5.05 |
| Capitol Punishment | Slum With A View | LP | USA | 5.10 |
| Caroliner | Rear End Hernia Puppet Show | LP | USA | 4.20 |
| Cas Prawde | Last Hour Of Warning | 7" | Holland | 3.10 |
| Cattle | Escalator Stampede | 7"EP | USA | 1.50 |
| CCCP | Ortodossia II | 12"EP | Italy | 5.70 |
| Chaos UK | Short Sharp Shock | LP,cass. | England | 5.00 |
| Clail, Gary & Tackhead | Hard Left | 12" | UK | 5.70 |
| Code of Honor | Beware the Savage Jaw | LP | USA | 5.10 |
| Collaps | Not Just Aggression | 7" | W. Germany | 3.20 |
| Comic Book Opera | Comic Book Opera | LP | USA | 4.80 |
| Concrete Sox | Your Turn Next | LP,cass. | England | 6.15 |
| Conflict | Turning Rebellion Into Money | 2LP, cas | UK | 8.40 |
| Crass | Stations Of The Crass | 2 LP | UK | 9.15 |
| Crowd Of Isolated | I Try To Tell | LP | W.Germany | 8.05 |
| D&V | D&V | LP | UK | 8.55 |
| Dain Bramage | I Scream Not Coming Down | LP | USA | 4.95 |

| | | | | |
|---|---|---|---|---|
| Dead Silence | Beginning of the End | LP | USA | 3.60 |
| Dead Silence | Stress | 12"EP | USA | 3.60 |
| Defoliants | Hang Ten | 7"EP | USA | 2.85 |
| Deja Voodoo | Too Cool | LP | Canada | 4.75 |
| Desparate Edge | Frustration | 7" | USA | 1.70 |
| Dezerter | Underground Out of Poland | LP | Poland | 6.00 |
| Die Kreuzen | Die Kreuzen | LP | USA | 5.90 |
| Dik Van Dykes | Nobody Likes | LP | Canada | 4.75 |
| Dissent | Dissent | LP | USA | 4.20 |
| DJ Lebowitz | DJ Lebowitz | LP | USA | 6.00 |
| DOA | War On 45 | 12" EP | Canada | 4.20 |
| Dopler Effect | Hard At Work | 12" | USA | 4.00 |
| Doughboys | Whatever | LP | Canada | 4.95 |
| Negazione | Little Dreamer | LP | Italy | 6.45 |
| Neurosis | Pain of Mind | LP | USA | 7.20 |
| North by Northeast | Common Thief | 7" | USA | 1.90 |
| Optic Nerve | A'int That a Man | 7" | USA | 1.50 |
| Original Disease | Original Disease | 7"EP | France | 2.40 |
| Patience | Patience | 7" | USA | 2.10 |
| Pickett, Charlie | Wilderness | LP | USA | 5.95 |
| Pissed Happy Children | Pissed Playground | LP | USA | 4.90 |
| Pobel Mobel | Let Sleeping Dogs Lie | 12"EP | Sweden | 3.20 |
| Pobel Mobel | Imagination | 7"EP | Sweden | 1.75 |
| Poison Idea | War All the Time | LP | USA | 7.20 |
| Prime Movers | Matter of Time | LP | USA | 5.10 |
| Primitons | Primitons | 12" | USA | 3.90 |
| Proud Flesh | Power Broker | 12"EP | USA | 3.95 |
| Reaction Formation | Galesburg Bound | 7" | USA | 1.90 |
| Rhythm Pigs | I'm Not Crazy, I'm An Airplane | LP | USA | 6.00 |
| Dragnet | Five Days | 7" | USA | 1.20 |
| Dragnet | So Blind | 7" | USA | 1.20 |
| Dresden .45 | Liberators | 7" | USA | 1.80 |
| Drunk Injuns | Frontside Grind | LP, Cass | USA | 6.55 |
| Edge, The | Banjo | 7" | USA | 1.20 |
| Electric Love Muffin | Playdoh Meathook | LP, Cass | USA | 7.25 |
| Embarassment | Death Travels West | LP | USA | 4.50 |
| Ewings | It Hurts | LP | Germany | 7.20 |
| Expatriate | No Sleep til Chugwater | 7" | USA | 3.10 |
| F.O.D. | Shatter Your Day | LP | USA | 7.25 |
| Faith No More | We Care A Lot | LP, Cass | USA | 6.00 |
| False Prophets | Implosion | LP | USA | 6.00 |
| Fearless Iranians | Die For Allah | LP, Cass | USA | 4.80 |
| Feederz | Teachers In Space | LP | USA | 4.80 |
| Feedtime | Shovel | LP | Aus. | 5.95 |
| Fixtures, The | Dangerous Music | LP | USA | 3.60 |
| Flipper | Generic Flipper | LP | USA | 5.10 |
| Four One And Only' s | The End Is Searching | LP | Holland | 7.20 |
| Frightwig | Cat Farm Faboo | LP | USA | 5.10 |
| Front | La Bete Humaine | 12" EP | USA | 3.90 |
| Fudgetunnel | Little Red Fire Engine | 7" | USA | .90 |
| Funeral Oration | Funeral Oration | LP | Holland | 6.70 |
| Gna Gna | Terrible Unexpected Brainstorm | LP | Swiss | 7.20 |
| GOD | Sweet Life | LP | Holland | 7.20 |
| Green | Elaine MacKenzie | LP | USA | 5.85 |
| Halibuts | Halibuts Beach | LP | USA | 5.00 |
| Happy World | Flowing Field | LP | USA | 6.00 |
| Hate Crew | Silent Rage | LP | Belgium | 10.65 |
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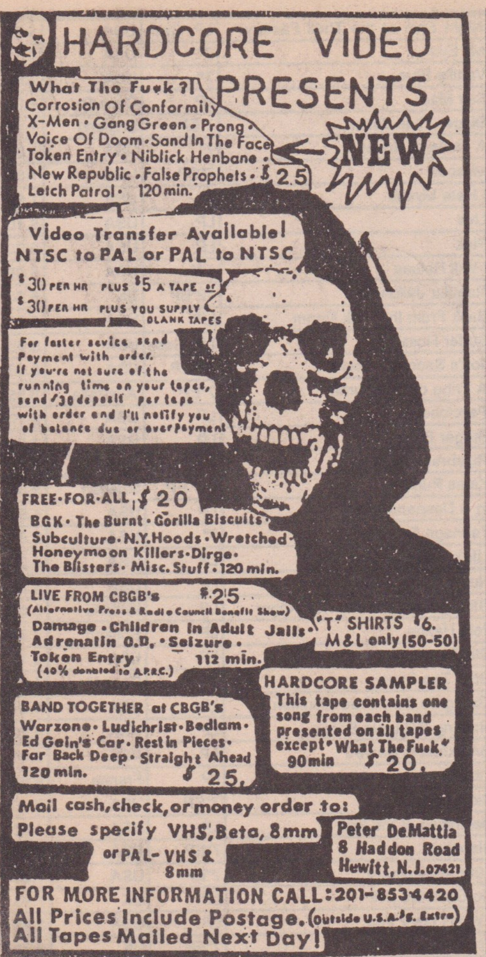

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### August 19-September 30

| | |
|---|---|
| Aug 19- | Hard Ons (Australia), Dwarves (Hell), Lazy Cowgirls (LA), Operation Ivy, Bhang Revival (Chicago) |
| Aug 20- | Victims Family, Moral Crux (WA), Cringer (LA), Bazooka Joe (SC), Flower Leperds (LA) |
| Aug 21- | State Of Confusion (ID), Diddly Squat (WA), Fearless Iranians From Hell (TX), Expistos (TX), Vagrants |
| Aug 26- | M.D.C., Isocracy, S.O.B., Animal Clinic (WA), Los Muertos (Bakersfield) |
| Aug 27- | Capitol Punishment (Fresno), Wimpy Dicks (SLO), The Hated (DC), Curious George (Canada), Complete Disorder |
| Aug 28- | Membership Meeting-5PM |
| Sept 2- | Doughboys (Canada), Flag Of Democracy (Philly), Stikky, Quahog, Uncalled For |
| Sept 3- | Vagrants, Skinflute, Crack Pot, No Values, F.F.I. |
| Sept 9- | Melvins, Corrupted Morals, Surrogate Brains, Earwax, Second Chance |
| Sept 10- | Final Conflict (LA), Neurosis, Apocalypse (LA), Unit Pride, Internal Conflict |
| Sept 11- | Membership Meeting-5PM<br>Savage Republic (LA), Beatnigs-8PM |
| Sept 16- | Housecoat Project, Steelpole Bathtub, Swollen Boss Toad, The Idiot, Well Hung Monks |
| Sept 17- | Angry Samoans (LA), Stikky, Koel Family, Nasal Sex, Mighty Vegetable Sled |
| Sept 18- | ALF Benefit w/Neurosis, Opinion Zero (AZ), The Web (LA), Raskul, Peace Test |
| Sept 23- | Sacred Denial (NJ), Stevie Stiletto & The Switchblades (FL), Special Forces, Nation On Fire, Nothing Sacred |
| Sept 24- | Isocracy, Bo, Kamala & The Karnivores, Boo Hiss, Social Disease |

### WATCH FOR

| | |
|---|---|
| Oct 22- | Ignition (DC), Chain Of Strength (ex-Justice League, LA), No Use For A Name |
| Oct 30- | Record Swap Meet-noon to 4 PM |

As this is a community run warehouse, local bands are helping work one show prior to the night they play. This will be scheduled at the time the show is booked. Out-of-town bands are being asked to help out the night of their show.

**NEXT RECORD SWAP MEET-Sunday October 30**
**Reservations for tables being accepted now ($10)**
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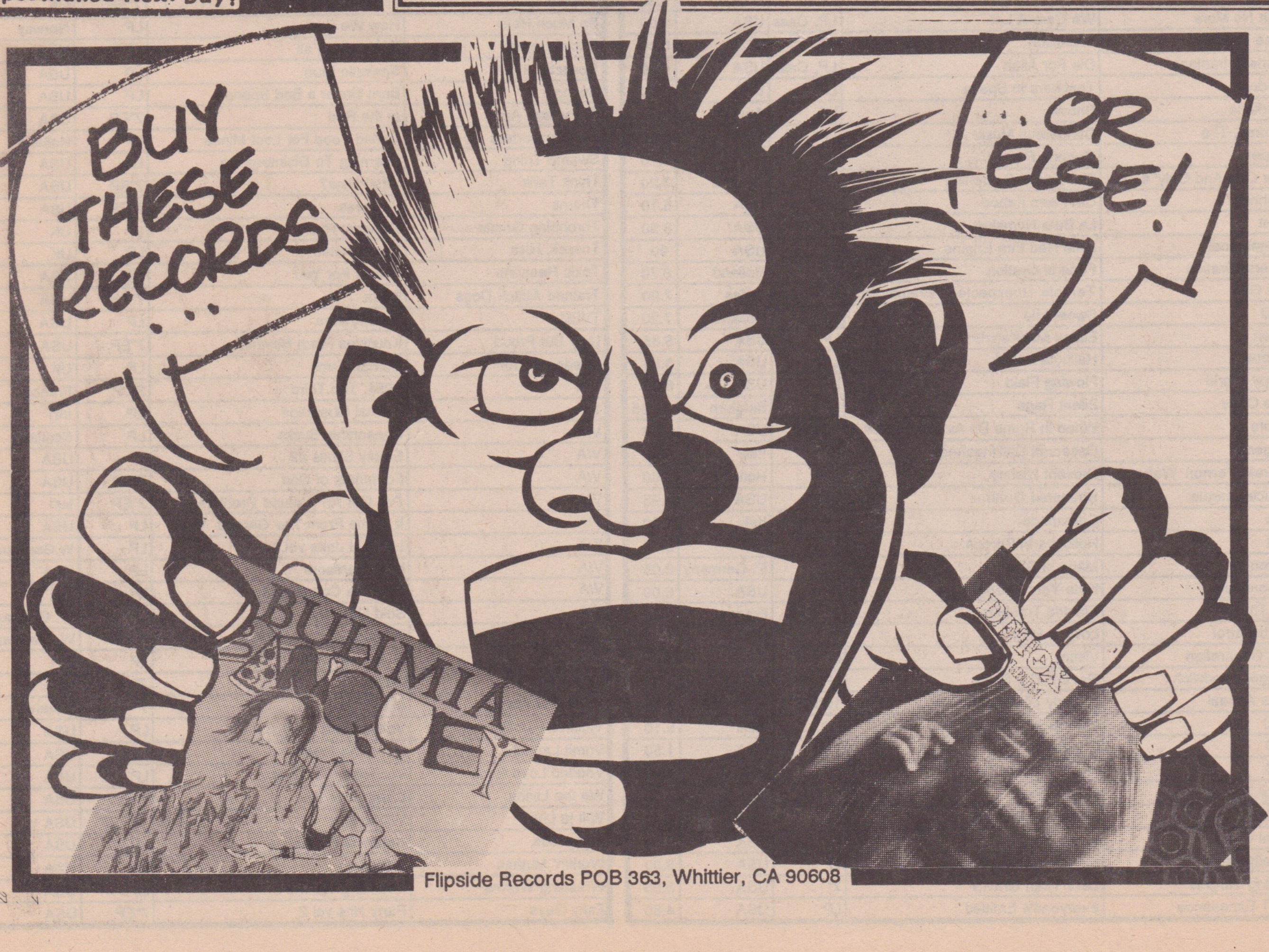
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| ☐ | ■ | BLT LP#1 | Agression | "Live" | lp/thrash | ☐ |
| ☐ | ■ | MLP 33142 | Clockwork orange County | "Various" | lp/punk | ☐ |
| ☐ | ■ | MLP 33132 | Covers | "Various" | lp/punk | ☐ |
| ☐ | ■ | MLP 06 | Dr Know | "Plug in Jesus + Burn 7" | Valu Pack | ☐ |
| ☐ | ☐ | GTO 33101 | Dr Know | "The Best of" | lp/punk | ☐ |
| ☐ | ■ | Thrash 01 | Faction | "Epitaph" | lp/punk | ☐ |
| ☐ | ■ | MLP 01 | Grim | "Getting Revenge in 'Merica + LIve 7" | Valu Pack | ☐ |
| ☐ | ■ | MLP 33144 | Government Issue | "Live" | lp/punk | ☐ |
| ☐ | ■ | MLP 07 | Government Issue | "Give us Stabb" | LP/punk | ☐ |
| ☐ | ■ | MLP 05 | Ill Repute | "What Happens Nexy + Live7" | Valu Pack | ☐ |
| ☐ | ■ | MLP 33139 | Ill Repute | "Omellette The Best of" | lp/punk | ☐ |
| ☐ | ■ | MLP 33131 | Lets Die | "Various" | lp/punk | ☐ |
| ☐ | ■ | MLP 14 | Manifest Destiny | "Original ep + 7" | Valu pack | ☐ |
| ☐ | ☐ | MLP 03 | Mentors | "Get up and Die + Live in Frisco 7" | Valu Pack | ☐ |
| ☐ | ☐ | MLP 33107 | Mentors | "Live at the Wisky" | lp/trash | ☐ |
| ☐ | ■ | MLP 33126 | Mystic Sampler #1 | "Various" | lp/punk | ☐ |
| ☐ | ■ | MLP 33127 | Mystic Sampler #2 | "Various" | lp/punk | ☐ |
| ☐ | ■ | MLP 33147 | Mystic Sampler #3 | "Various" | lp/punk | ☐ |
| ☐ | ☐ | MLP 33146 | "Mystic's SUPER SEVEN SAMPLER" | "Various" | lp/punk | ☐ |
| ☐ | ■ | MLP 33159 | No-FX | "TheAlbum" | lp/punk | ☐ |
| ☐ | ■ | MLP 33135 | Nardcore | "Various groups from Oxnard" | lp/punk | ☐ |
| ☐ | ■ | MLP 08 | PTL Klub | "13 commandments + new 7" | Valu Pack | ☐ |
| ☐ | ■ | MLP 33141 | RKL | "Keep Laughing" | lp/punk | ☐ |
| ☐ | ■ | GTO 33001 | It Came from Slimey Vally | "Various" | lp/punk | ☐ |
| ☐ | ☐ | MLP 33143 | Scared Straight | "You Drink You Drive you Die" | lpthrash | ☐ |
| ☐ | ■ | MLP 33130 | Sound of Hollywood #1 | "Girls" | lp/ | ☐ |
| ☐ | ■ | MLP 33124 | Sound of Hollywood #2 | "Destroy LA" | lp/ | ☐ |
| ☐ | ■ | MLP 33128 | Sound of Hollywood #3 | "Copulation" | lp/ | ☐ |
| ☐ | ■ | MLP 33140 | Sound of Hollywood #4 | "Hollywood Noize" | lp/ | ☐ |
| ☐ | ■ | MLP 33 | Sound of Hollywood #5 | "du- Beat eo" Movie sound track | | ☐ |
| ☐ | ■ | MLP 33149 | Sound of USA Cities #1 Washington DC | "Savages" | lp/punk | ☐ |
| ☐ | ■ | MLP 33151 | Sound of USA Cities #2 Portland | "City of Thorns" | lp/punk | ☐ |
| ☐ | ☐ | MLP 33122 | Sound of USA Cities #3 San Diego | | lp/punk | ☐ |
| ☐ | ■ | MLP 33154 | Sound of USA Cities #4 Chicago | "This might as well" | lp/punk | ☐ |
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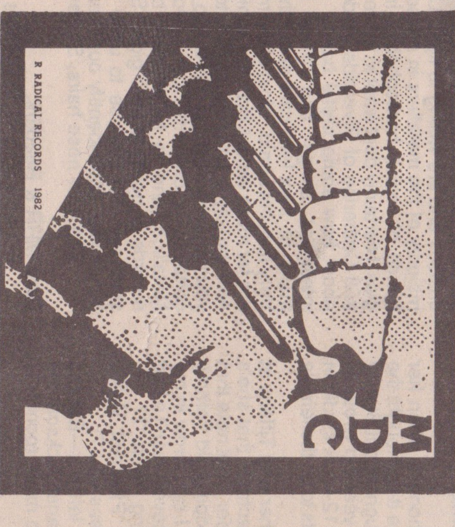

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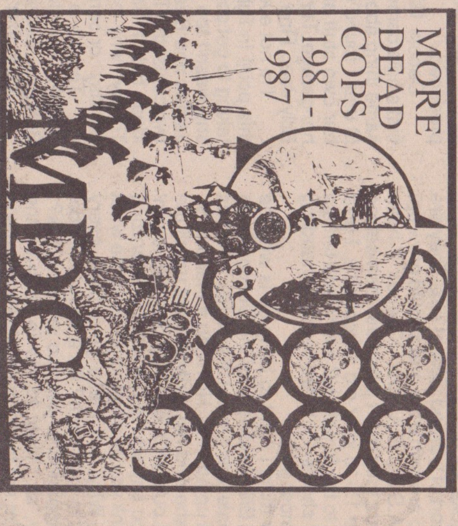

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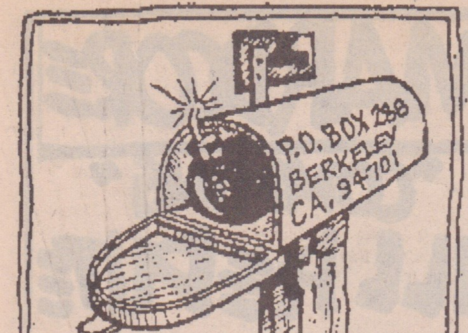

Dear MRR,

I want to compliment you on one fuckin' great women's issue. It is refreshing to see women getting involved in writing scene reports, doing interviews, and putting out records. Too many female bands are looked upon as novelty. No one listens to their lyrics. Why can't people relate to what girls are going through these days emotionally. I've met a few females who were a little fucked in the head about things, have you ever tried joking about sex with most females? It's like being burned with a cattle prod - fuckin' painful. Most women have a good outlook on life. Most are real phonies. I've met very few real mature girls. Those I have met are true friends but I wish to know if any "real" females need a correspondence with a guy who understands how it is for you to be exploited. I applaud the women in the punk scene like the D.C. women's project - Amanda MacKaye, Cynthia Connelly and Sharon Cheslow's views are enlightening. Alec's comment on talking to girls about tampax is very funny. How many times do we see ads on TV and magazines for tampons and douches. A long time ago this was a taboo subject. Now even male contraceptives are being exposed to females in drug stores. I can just see girls walking by the condom display and hiding their eyes just like males weren't supposed to know about womens' feminine hygiene? How can you ignore what shit women have to go through every day being on display like pieces of meat that most guys just want a piece of. Sex is a subject I find amusing. How many times have you felt like screaming? How many times has the normal woman been mentally fucking with your head about being a "nympho" then call their bluff and they run like a scared rabbit? Those females who can't take a joke shouldn't play the game! They have some sort of warped view of sex. They are the ones who are immature and should grow up. Bands like A.S.F., G.A.S.H., Kleenex I have respect for cuz they don't prostitute themselves like immature 15-16 year old school girls. I give a lot of credit to the female HC scene and female promoters of shows. Girls are better at handling things than most guys.

Another thing I want to bring up is why the fuck is it that Bill Stevenson of the Descendents thinks all female fans are out to fuck him? Bill has a real fucked up attitude. He hit on a friend in St. Louis when she and her girlfriend set up all the shows in St. Louis, MO. Bill - stop being so fuckin' paranoid. You say you're the least womanizing band but I think you're a hypocrite. Practice what you preach! Why is it these guys think every female is out to fuck them? It's a sexist attitude. Whatever happened to platonic relationships?

Anyway, all I want to say is keep up the great work. I'm not trying to put down women in HC, I'm all for it. So if any women want to write me I could use some new and "real" friends but I hope you will be mature cuz I hate having immature girls writing me so keep up the good work. Hope to see another women's issue in the future!

Paul M. Hohman/ 5424 Cedonia Ave/ Baltimore MD 21206

P.S. Vicki (Taproot Farm) your letter was to the point, also Poly Vinyl's letter is very true of most males' views. How sad it is that women have to be hurt by dumbfucks who can't handle a commitment. Wake up guys cuz girls have feelings too!

Dear MRR, Mouse, and readers,

After reading Mouse's column (which I wish appeared more often) and especially noting the remark "Too often women are the objects of musical exploitation (people like Samantha Fox don't help much)" (MRR #61), I felt like outlining who are the exploiters and who are the exploited. By that I don't mean money-grubbing executives and their flesh-and-blood meal tickets, but artists who control (completely or mostly) what is recorded and released and those who are told, "OK, you will go into this studio, record this song, sing it in this kind of voice...etc." and aren't allowed to think for themselves.

First, the exploited:

Whitney Houston—Here we have an overhyped daughter of a session singer who also happens to be related to Dionne Warwick and Aretha Franklin. Guess what label Warwick and Franklin are on and you can figure out how she got her contract.

Samantha Fox—Need I say anymore? To be fair, I shall — "Page Three" girl in English tabloids and favorite of American girlie magazines everywhere. Possibility of her being the same Samantha Fox that starred in X-rated features like *Roomates* and *Samantha Fox's Fantasies*, although she constantly denies this. Jacket photography featuring her in torn jeans or over-cropped short-shorts. Song titles like "Touch Me (I Wanna Feel Your Body)" and "Naughty Girls Need Love Too". Not exactly girl-next-door, unless your next-door neighbor is a nymphomaniac.

Stacey Q—Why the same label that signed Led Zeppelin, AC/DC, The Blues Brothers, Anthrax, etc. wasted a contract on this Madonna wanna-be is beyond discussion. Case closed.

Now for those that are the exploiters—or more accurately, those that pull their own reins:

Cyndi Lauper—After an unsuccessful attempt at leading a band (Blue Angel) in 1980, resulting in an album that "went lead" (Lauper's words), she filed for bankruptcy (no assets) to break free of the artistically restricting contract the band was under and in 1983 got her solo career underway, with total control of her own work, writing, producing, supervising cover art, etc.

Madonna—Don't laugh, I don't think Mike Watt would find it funny. Yeah, she may do a lot of jiggling (Why waste all those ballet lessons, right?) but she also does a lot of writing. About 50% of her first two albums were written or co-written by her, and all but one song on her third album were co-written by her, which she also co-produced.

Debbie Gibson—To be honest, when her first single came out, I didn't like it—I thought the same thing about her that I thought about Stacey Q until I found out that this 17-year-old wrote all her own stuff and even has a 12-track studio in her garage. Turns out she wants to be the female Billy Joel. Fine with me.

I'm not even going to bother with Tiffany at this point in light of the legal actions that she's taking to get control of her career. I will note that she wasn't too crazy about redoing old Tommy James and Beatles songs. (If I can throw in my two cents, the Tommy James cover wasn't a bad idea, but "I Saw Her Standing There"?? Yo, Tiffany, why not a cover of "Pleasant Valley Sunday" or some other Monkees tune?)

There's a few women I left out—Belinda Carisle, Joan Jett, Lita Ford, Janet Jackson, the Bangles—but we only have so much room.

Well, that's my analysis.

C.J. Carey Jr./ 165 S. Wyoming/ Hazleton, PA 18201

Dear MRR,

The reason I'm writing is because I was so moved by the show I seen last night. The city was Detroit, MI, and the band was MDC. Shit, those guys were so fucken great! I must admit that after reading Flipside's review of there new album Millions Of Damn Christians. I wasn't sure what I was in for. By the review I thought the show might be kinda lame. But let me tell you, they blew my shit away! Not only were they fast and furious as ever, but they were really nice guys. After the show the band shook everyone's hand and let kids come up and talk to them. They made sure we knew that they weren't some macho punk rock stars just like us. And, and...what more can I say? MDC, you guys are great! Oh yea, anybody in Detroit who missed MDC's show at Blondies really missed out. Unlike most shows here there wasn't one fight. Anyone in the Detroit scene will know that that is quite an accomplishment. Maybe MDC's attitude rubbed off on the assholes who come to shows only to cause trouble? (Assholes, you don't belong in HC. Beating people up is NOT what it's about. Wise up or join a football team with all the other macho jocks!)

SHORT DOGS GROW, how come you were playing SKREWDRIVER's "White Power" while you were setting up? If you like them then it's not my place to tell you that your wrong. But what the fuck? Were you trying to get the nazi skins riled up or like I said before, do you just like their music?...I must say that it was a joke seeing those nazi skins zeig heiling to White Power." Oh fuck, maybe I'll get beatin' up at the next show for saying that. Wadda ya gonna do?

A. Antencio (MRR Letters# 60 May '88), you make me wanna puke! You said that you want to see people living free; how, by fucking there minds up with drugs and alcohol. Don't you know that by doing drugs you're supporting a system of death addiction and greed? (I hate hearing punks talk about how different they are from society, but when you look at their lives they are the same people that they claim to be so against, only they got shorter hair.) You say you hate the system. Is that why you live off of government aid when you're not in jail? You probably want to kick my ass after reading this, huh? I mean, you said yourself that you "...don't take no shit from anyone". HAVE you ever heard "A Child And His Lawnmower" by DEAD KENNEDYS? Why don't you fucken listen to it and wise up!

Rob/ Sterling Hts./ MI

Dear MRR,

I've been reading MRR and elsewhere about the controversy between punk and metal. I would love to see these groups united against whomever. But I have a hard time trying to unite with a bunch of Metallica/Slayer fans who are more concerned with getting stoned every weekend than with the atrocities of the world. Some of my better friends are "metallers"; this is because most of them are concerned about our crisises and are willing to fight. Unfortunately, a majority of the metallers in my school are just a bunch of racist, homophobic, imbecillic druggies. I certainly dont want to "unite" with them! Ish #58 Catherine of Riverside made a good point about how some metal bands were playing intelligent songs and lyrics. However, how many of their fans care about the smart lyrics? Very few, I'm afraid. Most of the metallers I know are far more violent than the punks I know, also. And usually a lot more stupid, too. Catherine, you made some good points (No More Cocoons certainly is brilliant!), but I wouldn't support Metallica (and its huge label) by buying their records or going to their gigs. Sorry if I sound snobbish, but I refuse to unite with racist pot fiends who can't identify our President.

Clip your nose hairs, Steven Charles.

Dear MRR & Readers:

Every month in the letters section we're treated to another barrage of ignorance from people like Oi! I Hate You! etc... Everyone has a "right" to express their opinions, and I'm glad some homophobes do express them instead of just going out and beating up gay people (or people they think are gay) but likewise I have a right to tell you how stupid your opinion is if you're a homophobe.

I was originally just going to write and say that no matter what you all-natural straight power good ole' boys ('n' girls) say, homosexuals aren't going to go away, so why not just accept it since it doesn't do anybody any harm. The more I thought about it, though, the angrier I got.

Where the hell do you homophobes get off perpetuating oppression and misery on a group of people that never did anything to you?...Oh, no, wait..You say "fags hit on me all the time." Ain't life hell when those oppressed minorities start acting sassy? Why don't you join the South African government, the K.K.K. or the C.I.A. while you're at it, since the oppression they do is just about as justified? Why don't we run over the facts once more ...I'm sure you can sing along...

The only innate difference between straights and gays is their sexual/love preference. There are effeminate gay and straight men, for example. There are gay assholes and straight assholes, as well as really great straight and gay people. There is no such thing as the stereotypical gay, or the stereotypical straight. Gays are just people.

Sexuality is not a matter of choice. Homosexuality is not a matter of "weakness"...it's just a different sexual preference.

Gay people did not cause AIDS....what a ridiculous theory! "Let's cause an epidemic that will kill hundreds of thousands of us!" Get real. You could say that AIDS is so widespread because gays are promiscuous. Well, some gays are promiscuous. Some straights are promiscuous, too, and they would have spread it just as quickly.

As for the count that it's "unnatural" to be gay: What do you mean? Do you mean that homosexuality does not occur in nature? Oh well, neither does punk rock. I can't think of a more irrelevant statement. Do you mean that homosexuality has no purpose because it doesn't make babies? Surprise, kids! Most of the things that human beings do really have very little to do with survival of the species. We've come a long way, babies. Besides, human sex and love, whether it be straight or gay is more than just a way to make babies. What about love, companionship, or plain old fun? Homosexuality has been around for a long, long time, and it's just as natural to gay people as heterosexuality is to straight people.

To those of you who say it's disgusting or that you just can't deal with it...If you can see gay sex as disgusting, then you can see "straight" sex as disgusting. I personally have a hard time seeing any kind of love as disgusting. Don't let M.O.D. fool you...gay people fall in love. Don't tell me you can't "deal" with homosexuality. You aren't the one that has to deal with being unaccepted by an ignorant society.

Also every month in the letters section there's a letter or two from people who are sick of homophobia and want to do something about it, like Joey in the May 88 issue. Here's to you for having the courage enough to say something and the courage to care. Stupid old idealist me, I have to say we can always use more caring and less hating. One thing we can "do" about homophobia is to just be aware of what's truth and what's ignorance concerning sexuality, and try and get others to be aware. It's hard, but speak out if you can. Maybe we can beat this problem through awareness and tolerance, and then we can use those things to fight bigger problems like racism and apartheid. To close: If you're gay, all I can say to you is don't be down on yourself and don't give up hope. Thanx for listening,
Lincoln Torrey/ Box 472 / Mansfield, MA 02048

MRR,

This is Igby from What's The Point fanzine and I'm writing to let everyone know that every address of mine that appeared in #62 was incorrect. My correct address is below. Also, any bands that would like to appear on What's The Point compilation tapes #2 or #3 should send all songs with any artwork and lyrics. Demos are fine too. Thanks and anyone that wrote to my old address please write again!
Igby/ What's The Point fanzine/ PO Box 461/
Bellflower, CA 90706

Dear The Max of Rock N Roll,

I just opened #62, and only read the first Letter to the Editor. Although you asked for responses to John Zarra's letter to be from band members who have dealt with him, I felt the need to relay an incident I know of.

I haven't been on the Pittsburgh scene since '86, but I lived three blocks from the Banana (or was it at the Banana?) and spoke/ dealt/ hung with John & Judy a good bit, for a few years. I even helped out, around the bar, at a few All Ages shows. Now, John is a business man, trying to make the all-american BUCK. He provides for Pittsburgh an opportunity that no other establishment can. Yes, there are other bars that, once in a while, will have a great show. But, not as consistently as the Banana. Nor can they provide All-ages shows! Every 'new' place we came up with for shows managed one 'Gala' before neighbors/ cops/owners intervened and closed the door. The Electric Banana IS the only place (forever & consistent).

Patrons of the Banana have always known the difficulty for this business to make the dollar stretch. They feel it in their pockets at every show they pay out for. I believe in a days work getting a days pay, but Johnny can only guarantee so much up front for bands, before he's risking his ability to feed his family and pay his bills.

I remember one incident that I was closely 'involved' in. At the beginning of '86, ANGST did the Banana. (Amazing what three guys can do on stage!). A medium-large crowd came, and all enjoyed themselves. When the night was over, ANGST needed some place to crash - their van made for tight quarters. So, I offered my small apartment to them. The four of us stayed up most of the night talking about the differences between San Francisco & Pittsburgh. Especially the clubs.

Banana money was tight that month because John & Judy had booked up a lot of shows. The scene was quite active that winter/ spring, and people were psyched.

Now, to the 'dirt': ANGST & I talked about the dollar amount they received that night. (I don't recall exact $'s except for the cover - mind you, it was two years ago and I've been in Raleigh/ Chapel Hell, NC & Albany/Saratoga, NY since then!) ANGST was told by one of the Zarra's that they could have what was taken at the door, and were quoted a $4 a head cover. I told them that I paid $7. So, we figured out an estimate gross at the door. They had recieved less than half of what had been discussed prior to the performance. (Simply - poorly- explained as,"Not a good night...")

After talking about it, ANGST wasn't pissed. Disappointed -YES!! I know, from getting to know them, that through our discussion they would not silently "Black List" the Banana. They were doing their thing, doing their job, playing what they wanted to say for all the scenes to hear. They, like every band - small or large - were happy to have the opportunity to perform for us. (At least they had gas money to get to the next gig!)

Well, that's what I know in this Electric Banana Scandal - and I stand by what facts I know. Further insights should be provided by ANGST themselves - if they even recall it!

But I do have to say please, Pittsburgh, PLEASE - stop tearing yourself apart from the inside! Your descension is your weakness. Unify and use your strength in equality to improve, rather than pick at the roots of the only living plant in your garden - whose leaves are turning brown from this unnecessary abuse! Stop jumping on the band wagon of slander, and get into the real world! Control what you can and keep that control! Bitching doesn't do any good, it only comes back on you. ACTION!! That's the only way to get what you want - nobody gives you anything!!!

I welcome the onslaught - good or bad. I answer all my mail - SO WRITE!
Mandy Tory/ R.D. #2 Alexander Rd/ Galway NY
12074/ (518)882-6524

Dear MRR,

I find it rather amusing that MRR is suddenly interested in domestic scene disputes. The point in question is the latest chapter in the ongoing drama involving the Electric Banana. The Electric Banana is a club in the finest rock and roll tradition. In 1985 when the Pittsburgh scene was at its "peak", the usual complaints were made about the Banana and these were conveyed to MRR. MRR chose not to print them as it was a local issue based on hearsay. (In retrospect I agree with this). Subsequently the information circulated by word of mouth and the Banana has been ignored for years. Suddenly, in a fit of moral obligation MRR prints a diatribe deriding the Banana. Why? Why did MRR feel this information necessary? Especially since the issue has long since been dead? How can the issue be dead you ask? Ask any veteran touring band about the club and their answers will speak for themselves. Those who need to know, know; and those who do not, do not. The article in April has only served to stir bad feelings and sentiments, bad feelings and sentiments already known to a wide audience. Until the last clubowner is strung up with the guts of the last rockstar, Jim Hayes/ Jersey City, New Jersey.

*Dear Jim,*

*What you're referring to is from a few years ago when MRR got a couple of very conflicting and scene-splitting reports. Because we were 3000 miles from the action and couldn't discern what the hell was going on there, we decided to print neither. The scene report in question here was not of the same level of division, and we had no qualms in publishing it. Tim*

Salut!

Having read the "Women" issue, I just thought it would be worth writing some words about it. First, I must say that this concept, at first, did not raise my interest. Is it really necessary to part the female part of the underground scene from its male counterpart? As these views have already been echoed in this very issue, well, I won't start the argument again. But finally it came to me, that on the whole, this issue was quite interesting, especially for those who are not involved with females on a creative level, be it in bands, zines, etc. Being French, I must point out that females are so rarely involved in such projects in this country. Sometimes questions rush in my head, the usual one, of course, is: How come?

A matter which has not been raised in the issue is cultural background: are girls in certain countries less prone to challenge traditions, conduct, etc? Well, once again, I couldn't tell, but this situation is really saddening, as many males who are into hc/thrash are dubbed "macho" etc.

I sometimes end up wondering if it's not true, if those who, like me, think we're not macho, is there any way we can prove it to someone who's not into such music that we're open-minded, caring, etc? I reckon most of the time, girls here don't relate to HC/thrash, whereas you'll see quite a number of girls,women at your average indie/punk show. Maybe h.c./ thrash is inherently too male-oriented, too aggressive for French females? I asked several times but nobody found a decent answer. So, I just give my 10 cents worth of opinion, and put forward that it might be mainly culture and education that deters females from h.c., not it's being a chauvinistic music (though it happens!).

As for the Nabate's girl letter, I reckon it's relevant to a point, but maybe she should not generalize, though she's entitled to be angry at some people: not everywhere people who thrash, slam, etc., are violent or careless. I've attended several gigs in Germany and France, where it was just plain fun, even girls enjoyed it. On the other hand, I've seen (in England) girls in the melee amongst men, and they weren't the last to get out of control. At a Kina gig last April in Paris, I was kicked in the legs several times by a "punk" girl and she was not slamming or anything else. I happen to be a bloke, tough, eh? So on this point, this Belgian girl is wrong: slam isn't inherently violent, neither should pogo be, as long as people, be they male or female, respect each other (I admit they don't always!). Thrashing is not necessarily "this male/macho violent and aggressive ritual," and mind you, lots of bands enjoy some cool action when they play live. This slam vs. pogo controversy in Europe is really wearing thick, and so are all of you who keep intolerance at its highest peak: cut the crap!!

Apart from that, I'm looking for some help from American people of any sex. I'm in my 4th year in the University, and I have to write a 70-page paper on the subject of my choice. I've chosen "Women in American Comics," so, if you're into comics, know of some good books or references, analysis, anything linked to that subject, I would greatly appreciate your cooperation, and will trade comics, point of view, etc., on the matter. Please write as soon as possible, your tips and advice are welcome. Tape traders can get in touch, zine makers too (to swap info and interviews), especially from California and Canada, or anywhere (h.c. & ska). As for those who already write me, please notice that I'm back to my old address:

Reyald Donnart/ 2 Boulevard A. Pierre/ 56100 Lorient/ France

Dear MRReaders and writers,

I have just finished reading the letters in issue #62, and I have a few things I'd like to share with you...

First of all, I want to thank "Alone", who wrote about rape and her traumatic experience with it. I think that it's great of you to open up such an untouched subject, asking as well as offering help to others who have lived through similar experiences. I grew up in a very abusive situation until the age of thirteen, and I know that it is hard to find people willing to hear your stories and to share theirs in the way I need. Most people I know get uncomfortable and many have told me to shut-up, because they did not want to hear it. My own father does not believe that child abuse actually occurs, that children just make it up. How's that for a supportive family? But anyway, I just wanted to thank "Alone" for reaching out to others, and to let her know that I will write her soon. And if anyone wants to write to me about it, my address will be at the end of this letter.

Next, I have some questions for Igby, who wrote in telling us about the MDC show at Fender's which resulted in a riot. I wonder if it was too much to ask the audience to leave for a safety inspection during the middle of a show. Sure, they could have waited until the next set change to clear everyone out, but part of the fire hazard may have been all of the electricity to put on a show, during a set. Knowing about the other fire which occured less than a week before, I would have left for a while, no problem. Fuck, I would rather do that than potentially go up in flames. The inspectors wouldn't have gone through that unless they thought it was necessary. At eleven o'clock at night most of those inspectors would have probably rather been off doing their own thing. As I said before, wouldn't it be more likely for the place to burn down with all the electricity, equipment, people and shit? Another thing: you stated that "it was kind of the cops' fault" that the neighborhood got trashed, that they were "out for blood". The audience threw cans and shit. The audience began running and trashing. The audience posed the "threat to society." Igby, you stated that there were four cop cars, that's eight patrolmen, and "500-plus" people. That is a ratio of more than 62.5 audience members per copper. Who was out for blood again? By the way, how many people got trampled in that mob of runners, and does that matter to you? And what the hell difference between a "punk" car and a "non-punk" car? Either way, when the car gets fucked up from the audience's temper tantrum, both sets of owners are going to be plenty pissed off when they see what kind of shape their car is in.

And lastly, please people, when giving your definition of "punk' or whatever, please leave some leeway for other people's opinions. Too often I read a letter or something, and a lot of the authors are so strong and direct in their language and phrasing that I get pissed because it seems like they're trying to push their ideas on me, saying this is the way it is and that's that. Maybe it is just me, but I'd like to see more "For me, I believe .....", or "I think that.....", etc. I'm just asking for some reference that this is what you think, but yes, I am open to other ideas... Is anyone reading this understanding this??? Please forward any comments to:

Leslie/ PO Box 1151, 0615 SW Palatine Hill Rd/ Portland, OR 97219

Dear MRR

I like your zine and I get sick of reading letters from people complaining about someone who said something they didn't like. I like your zine because I read opinions and ideas in here that I don't agree with. They make me think, because they are about important issues like politics, morals, whatever. Sometimes after thinking I end up agreeing with the person, and sometines I come up with a new idea. I love that. If I wanted a magazine that did the thinking for me, I'd buy Time or Newsweek, except they cost too much.

If I had to read all that criticism about my work every month, I would get pretty discouraged, so what I'm saying is that you got a beautiful idea in operation, so some of us out here appreciate it. Print this if you like, of course, but what I really want is for all of the zine workers to see it. Good luck.

Tom Westgard/ 8 W Lawrin/ Terre Haute IN 47803.

Dear MRR and readers,

Hopefully this will get printed as I have written before and it wasn't. Really I want to share some views about life and reality with some other cool people. First off, my views on racism. This is utter stupidity because what is a race? Is it the color of someone's skin? If so, watch out white power freaks with tans you could be the next "nigger" burned at the stake. When I was about ten years old the doctor told my mom that I was color blind, I guess that applies to my heart and mind as well as vision. One word to racists, DIE!!!!! Please for humankind's sake.

Next, straight edge bands: I like straight edge bands for a few reasons, they express their opinions as I am doing now, and it's a good cause, but some straight edge kind of scares me for example CRUCIAL YOUTH and THE JUDGE. I hope a lot of things CY says aren't supposed to be serious and I hope the two guys in Judge don't beat the shit out of me for smoking a cig. The fact is if I want to drink it's my right not yours to hit me for doing it. I understand your feelings about people getting thrashed by drugs and alcohol, but I look at it as moderation is a virtue.

Next item, religion: I hate the wealth of many churches but that doesn't stop me from believing in God. Plus, I don't like what Th'Inbred does. Like I need someone to make decisions for me. I can do that just fine. Besides, without morals how can you make a good decisions.

Next I will talk about individualism, punk is being an individual to me. Being an individual is very hard to do considering 99.9% of your ideas stem from something or someone else. I consider myself an individual but no one is really 100% unique. Sorry but if you don't believe me take a look at your hair in the mirror haven't you seen someone with hair just like you? This will be the last topic since it is almost three in the morning and my eyelids grow very heavy.

Government, a topic you'll never agree totally with someone else on. I have a point most can agree on, at least half of the government officials are corrupt bastards and sneakier than a fox. Many are senile and incompetent too take Ronnie Reagan for example. How many of you saw Bonzo? Personally I believe he does a better job acting like he can't remember what he said or when he signed an illegal arms deal than he did in the movies. I'd like to see him act like he forgot his birthday. If this gets printed respond please give me some feedback.

Allen Riedel/ "The Kaveman!"/ 4850 Titan St./ Orcutt, CA 93455

P.S. Total Nuclear Disarmament in '88

Dear MRR,

Just a few words in response to those who are against straight-edge as a movement. I think that the 'movement' is good in the fact that with all the pressure, whether it be from peers or society on the whole, it's good to know that there are others with opinions like your own to whom you can turn. Also, to answer Viktim Joe's letter in number 62, in which he said that he's tired of people using music to recruit people for their causes. I would agree with him if the cause was, let's say, a fascist movement. But with a movement like straight-edge, no harm can come from joining the movement, 'cause it's all positive. Sure, I agree that you have the freedom not to choose straight-edge, but I just ask that everyone think for themselves what is best for them.

Any comments at all, especially from any New Model Army fans, are welcome. Plus, I love getting mail.

Dave Milsom, Jr/ 806 Cambridge Dr./ Newark, DE 19711

Dearest MRR, Tim, and all other wonderful staff,

Business first. Despite my doubts, issues #61 and #62 reaffirmed my belief that I need to continue purchasing your magazine.

Next, a few comments. The women's issue was extremely good. I could comment in more detail, but that is not the purpose of this letter. However I must congratulate Jane on her piece "Nicaragua Is Punk Rock". Jane, you have a gift for being able to portray a beautiful feeling through words. As an avid admirer and student of Nicaragua, I thought your piece was excellent. I would go on about that issue, but I'll suffice with "Great work, friends!"

To the point. In issue 62 you announced plans for major changes to MRR. I realize you must have piles of whines, suggestions, plans, hopes and "Why don't you..." letters, but I'm going to add my two cents worth, because I've put thought into it.

For a while now myself, and at least one other friend, have come to the conclusion that MRR should be on the news stands, in doctors waiting rooms, in university libraries and reading rooms, in schools, and the lips of every person! Seriously though, I honestly believe you have the potential for an alternative rival to Time, The Guardian Weekly, Newsweek, etc, etc.

I often quote MRR as a source in my University essays. When one of my lecturers found I had a transcript of a Noam Chomsky speech (from an old MRR), he couldn't get his hands on it fast enough. My entire Hispanic Studies class is now familiar with MRR's political content. (Hispanic class studies the dollars and dictators of Latin America). I recently gave a tutorial seminar, citing MRR as one of my major sources (the Chomsky, Stockwell and Irish Rocker articles). I realize finance is tight etc, but here is my suggestion. Release two MRR's per month. One is specifically the underground music scene, like you have now, music/art exclusively. The other would be a MRR Monthly Review. It would have commentary on current affairs, articles on political actions and groups, investigative pieces, interviews, exposes, etc, etc..... Ideally it would be in slightly more "acceptable" guise, perhaps even with a glossy cover, though still retaining its alternative (to mainstream media) flavor and looks.

Letters dealing with punk etc could go in the music issue, other, more topical, ideological, political would go in the Monthly Review. Coverage could be given to Gilman Street so it would reach a wider public, really make it an example of an alternative at work. I must admit, this idea has been influenced by the fact I agree with Lawrence Livermore - Punk is dead, drop the corpse and move on. I skip most of the music stuff in MRR, concentrating on the editorials, some letters, and the articles and better band interviews. However, I feel the political/ intellectual content within the alternative arena has a great deal to tell and teach the mainstream market.

The ideas published in MRR are perfectly legitimate political or otherwise-viewpoints, recognized in universities and the like. Why not get those ideas out in the public arena in a format acceptable yet challenging, to shatter some of the myths of the mainstream media?! Make a positive counter weight to the official US NEWSPEAK announcements and points of view. Tell Mr. and Mrs. America why the fuck they shouldn't let Oliver North and pals invade Nicaragua! Challenge! Argue! Stand up and be counted by those who count - every day people, not just punks. If not them, at least aim at youth - counter the official indoctrination with a magazine at least liberal schools will accept as a legitimate news media.

Only MRR and YOU, with circulation and experience can do it. You have the power, the knowledge. I want to see the MRR Monthly Review in my political studies departmental reading room! I want to see the MRR Monthly Review in my local news agent, or at least be able to order it through mainstream sources! I want to see the MRR Monthly Review on my parents' friends' coffee table!

I know you value your alternativeness, but you already have the beginnings of a wide scale journal. Keeping your alternative style could and should be an essential part of it. Just take a few minutes to imagine a magazine of MRR's style and content on sale next to all the other so called news media- bears thinking about, huh?!?!
Buchan Love/ 16 Malabar Dr./ Ellerslie Auckland 5/ New Zealand

*Dear Buchan,*

*We'd love to be all the things that are needed, but the best we can be is the best our readers and scene can be. We depend on all of you to supply this venue with as much well-done material as possible, reflecting the really constructive side of punk. This will especially be true in the months to come, when we expand in size and will be relying on readers to send in researched news stories and political analysis, good artwork, etc. Hope your Monthly Review idea can become reality. Tim*

Dear Mykel,

I find that shit you were saying about crushing a guy's ego or whatever by sticking out your tongue at him so odd because that happened to me recently. Some redneck asswipe said some shit to me and I thought it quite funny and dumb, so I stuck my tongue out at him. The guy flipped out!! I really thought he was gonna beat me up! He started babbling really stupid shit to me about if I stick it out I better be prepared to use it. How incredibly silly!!
Wendy/ CA

Dear MAJORITY OF ONE,

In MRR #62 your drummer addressed a question regarding a band members' SKREWDRIVER t-shirt. Please understand that I haven't seen the EP in question and am only replying to what I read with what I know.

As most of the readers know, SKREWDRIVER is a British, fascist band of bald guys. The label upon which their records are released (Rock-A-Rama) is known for its affiliation with the NPD (German fascists). Also much of the money from the labels sales go to the NPD. Therefore, by buying their records you are giving money to fascism!

Many people are aware of these facts but continue to buy their products anyway. Some so-called anti racists who I've questioned about this claim to "ignore the politics/ lyrics"! My only reply to these people is "How?". SKREWDRIVER base themselves in politics! Their entire message is political! How can you possibly ignore that? I'm sure that SKREWDRIVER wouldn't want you to ignore it. I'm sure that Ian Stuart (vocalist) would despise your passivity, Ali, as much as I do!

Eric, in your letter you wrote: "Why support a band that's for everything you are against, you might ask." Well yes, I would ask. Now I'm asking you, why promote such a band by having their name appear on the cover of your record?

If I had seen the record before the letter I would not have bought it because I would have linked you to their ideology. Now I won't buy it because to me that letter proved nothing! It symbolizes stupidity. Your entire letter was so full of holes and contradictions that even G.G. ALLIN could comprehend it!

I do not support fascists and I will not support you because you do! Because they sound good...right? Give me a break! "SILENCE IS PASSIVE ACCEPTANCE!". Sincerely,
V. Taylor/ PO Box 49601/ Chicago IL 60649

P.S. I have a "live" 4 SKINS tape from 1981 at the Bridgehouse (!) in which they reject racism! The tape is for trade only. It has a very good sound quality. I will trade for live tapes of other bands (punk/oi only, no metal!). I especially want "SECRET" and "NO FUTURE" bands, but any bands of that style will do. I'm trying to add a collection of "live" tapes to my others so send a list of tapes you might be willing to sell or trade.

Hi!

Just a little letter from a homo to give some hints on how wonderful it is to grow up as a fag in America.

First off, I didn't choose to be a fag. Very few people do. It just sort of happens. At around the same age the rest of my friends started to take notice of girls, I started to notice the boys. It was very natural. I didn't have to be recruited, or brainwashed, or traumatized by a lecherous neighbor. I think in my case it's probably genetic, but who knows? I've never been effeminate or fit the gay stereotype, so none of my friends caught on. They just went merrily into puberty, cracking fag jokes all the way. I laughed with them (the jokes were funny) and hid my homosexuality because I knew they would be uncomfortable, and that homos in general were given a pretty rough time. I learned early on to be a great actor.

I acted my way through high school. As a fag, one has very few gay role models. The only fags I ever saw were the swishy, lisping, moustache-encrusted fairies we all see on television. I knew I wasn't one of those. I said to myself, "I'm a guy. I know I'm a guy. I like being a guy and have no desire to prance around in frilly underwear, pouting my lips and flexing my wrist." Ugh! In high school I was beginning to wonder if I was the only "normal" homo on the planet. I know "normal" and "homo" don't fit together well In the same sentence. By "normal," I mean that I liked other boys, but not the disgusting homo routine that some fags like to play. I find it as repulsive as most straights do. Take my word for it (I'm a homo, I know these things), most gays (oooh.. I hate that word) aren't the raving butt-rangers you think they are.

High school pretty much sucked (big news, huh?). While most of my friends were out having great fun practicing adolescence, I was sitting around, pissed at being a fag. Don't get me wrong, I liked myself. I even didn't mind being a fag really. I just hated the bullshit that came with the job. You think you had it rough asking that cheerleader for a date? Ha! Try asking another guy out. First you have to get to know him, then you have to like him, then you have to suspect that maybe he thinks along the same lines, then you spend a month avoiding the subject of homosexuality, but alluding to it. Finally, you have to come up with the balls to say something. There's just no cool way to say, "Pardon me, but are you a fag too?" WHAMMO! Visions of a bloodbath and public ridicule. The worst thing the cheerleader could do is laugh in your face and maybe make a demeaning comment about your penis. I could've wound up in traction.

Since I was by no means ready to take on the world, I kept my fagginess very secret. Nobody even suspected it. Why would they? I was normal in all respects except I wasn't dating much. In my paranoia, I even went out on a few dates with "chicks" (cute ones at that) just because I was afraid to say no. We did all the boy-girl stuff. Movies. Parties. Dances. Sex. Yeah, sex. But it all felt mechanical. Everything worked, in a physical sense, but the only part of me that got off was my prostate. The rest of me didn't find it very amusing. I knew I liked boys and that's all there was to it.

Somewhere along my sophomore year I wrote "I'm a fag" on my desk. The next day it was erased and the words "Me too" sat in its place. Lo and behold, I wasn't the only one. The little coded messages went back and forth until one day I got completely impatient and snuck a peek at the seating charts. Only one other guy used the desk. I guess Richard (the other guy) was as good an actor as I was because I never would have guessed. By some miracle of communication, we wound up sneaking off on a "date." I won't disgust you with the details, but afterwards I was very sure that that was what I wanted. Richard and I parted ways (it had nothing to do with sex or being fags; Richard was just an asshole) and I was left all to my lonesome again. Really tragic, huh? I can see you all weeping out there. Actually, it really did suck. The way I saw it, it had taken me two years to get a date with someone I wanted, and it would probably take two more. Two dates in four years. Pretty promiscuous huh?

Life has continued in pretty much the same vein. Now I'm in college with two straight roommates. I do all the normal B.S. I study. I party on weekends. I go to shows at Gilman Street and bash around with the other punks. And I feel like shit sometimes because even the most progressively cool self-thinkers (punks) pretty much don't give a shit about being prejudiced against fags. Most guys still buy the stereotypical homo image and equate being gay with being a promiscuous, butt-humping pansy. Who ever said fags like shit on their dick? Maybe some do. I'm sure some do. As for myself, I've never found the thought particularly attractive. It's really easy to pick out the freaky stuff in any sub-culture and condemn everybody for it. Just look how television portrays punks. Do we ever get a fair shake? Fuck no. Mr. TV punk is always some subhuman ape-goon with a day-glo mohawk who likes breaking beer bottles over his head. Fags get the same treatment, only if you're not a fag you believe some of it, the same way mom and pop Republican believe punks are all drug crazed psychopaths. Some punks are drug crazed psychopaths, and some fags are pathetic fairies, but they're the exceptions to the rule.

I don't expect the world to turn around overnight. Shit, in the last 2000 years we've barely managed some rights for Jews, blacks, Hispanics, and women. But hey, maybe if you've got some free time you could ask yourself why everyone hates fags so much. Maybe even do the unthinkable and get to know one (ick, ick). I'd even bet that you already know one (we're very sneaky). A lot of us out here are so normal, so mundane, you'd be hard pressed to tell us apart from straight folks. It's strange how prejudice dies. The first sign of its impending demise is the end of the ignorance surrounding it. For the longest time it was acceptable, even encouraged, to treat anyone without white skin as a lower species. Then, almost like magic, the enlightened world says, "Oh sorry. We've been stupid all this time, you're actually OK," and does a complete 180. How much longer is it going to take for it to realize that sexuality has very little bearing on the quality of a person? A few old-timers still hold onto their prejudices, because ignorance is all they've ever known. Please don't stay ignorant. It probably doesn't seem like much to you to harbor a prejudice against "fags," but to a gay kid growing up, it's like seeing a "whites only" lunch counter, or being told to get to the back of the bus. Growing up is tough enough already. A lot of gay kids out there are so riddled with guilt from all the hyper-moralistic religious damnation and generalized hate from society that they're too messed up to even ask for help when they need it. It's a shame to see a lot of lives fucked up over such a trivial matter. Try to remember, like the rest of the world, we're not all alike. See you at Gilman Street.
Mark/ 26337 Whitman St. #156/ Hayward, CA 94544

MRR and Readers,

I didn't know where else to send this letter.

I had a friend, I'll call him T, whose turn of thought was unusual. His social and emotional boundries were so different from most humans that he was often misunderstood and rejected because of it. He was a musical prodigy but because his mother was afraid of people he received little training and attended school sporadically. When he was fourteen, his mother entered the city morgue and demanded to see the body of Tom Jones. This brought both of them to the attention of various authorities. T has been a part of the psychiatric institution ever since.

I met T when he was 20. We found each other hilarious and got along immediately. He wanted me to be his girlfriend but we never discussed it much. My gut told me that me that it would be more intimacy than I could handle.

When T was 24 he finally moved out of the halfway program and into an apartment with his friend, M. They seemed even less inhibited in their fun than T and I had been. They started to spend a lot of time together. I became more involved with my boyfriend. M began telling T that he shouldn't trust his psychiatrist or financial guardian (T had a substantial inheritance) because they wanted him to remain dependent on them. He said that T should rely on his own spiritual strength instead. Then T and I had an arguement over my spending too much time with my boyfriend. M called the next day saying we should communicate instead of playing games. I agreed but before I had a chance to act M and T dumped everything I had given T on my driveway and burned it. T left a note saying he always loved me but I never loved him. I wanted to pump a few holes in their stomachs and ram a screwdriver up their asses but my boyfriend wouldn't let me.

A few days later T started calling a lot trying to convince me that he was sorry. After almost a month of this I began meeting with him alone to work at salvaging the relationship. T cried frequently and showed signs of Tardive Dyskinesia because he was getting shots again instead of pills.

I got a suicide note from him in the mail today. I tried to call his psychiatrist, but was given one who doesn't even know T instead. I read her the note. She asked why I didn't try calling T myself. I told her I've known five suicides and was too afraid. She said she'd call him. My mother and boyfriend tried, too, but M says he doesn't know where T is.

I'm not going to try to reach anyone tomorrow. I'll wait and see if it ends up in the paper.
No Name, Any Place.

Dear Max R n R,

Very recently a very close friend died in a motorcycle accident. His name was Brien Neal. I'm writing to tell everyone about him because he meant a lot to me and many others. I always remember how happy and positive he was, and this world will never see anything like him again. Brian gave more in his twenty years of life than most will do in a lifetime. He ignored people who might put him down for his beliefs and was proud to be called punk. No words could ever express my feelings for him and what he did for people. I wrote this letter because I wanted people all over the world to know how I will dearly miss him. I'd like to tell his brother Kevin and his mom how much they and Bri were like a second family who I love greatly. I'd also like to say to Jim, Kurt, Chris, Pup, Eric, Dino, Ron, and the rest of the Green Bay scene...keep a grin and I'm always thinking of you's.. Take care big Bri. I miss you dearly.
Andrew G. Adzima/ 1015 Wentworth/ Green Bay, WI 94304

Dear MRR and readers everywhere:

I'm very excited about this project of mine: a book on the punk/hardcore scene from the late '70s to the present. I'm a devoted hardcore fan going to school at California State University, Sacramento, which is where the idea for the book originated. In the library there I couldn't find much of use on the subject and since first-hand info is really the best after all I decided to appeal to MRR readers to help me paint a realistic picture of what the scene and the people are really about. I hope the finished product will enlighten not only ourselves in the process of self-examination but also parents, friends, and authority figures who think HC has something to do with devil worship, gangs, drugs, etc.

My main emphasis will be the current scene and its diversity which somehow seems to hold us all together; the alternative movement is so many different things to different people, yet somehow that seems to make it stronger and better. I need you to tell me how you feel about the punk/hardcore scene of today, including, of course, the foreign scenes (so I hope to hear from readers in Europe, South America— anywhere at all!). Tell me how you got involved in the scene; what you like about it and what you don't. What kinds of things are happening (or not happening) in your local scene? How did you first find out about punk rock? How has it changed from the early days, and how do you think it relates to the "real" world? How would you, personally, define punk/hardcore - is it political, personal, rebellious, activist, is it only for kids? Is there any one issue that particularly concerns you on the subject? Lots of tough questions, I know, but I'll appreciate all sorts of thoughtful replies and though I can't promise to use every single bit of information I may receive, if I do use your contribution it will be with full acknowledgement (unless you'd like to remain anonymous).

Also related to this is a second project dear to my heart: I'm trying to create an anthology of honest, thoughtful poetry and short fiction from people in the alternative scene dealing with relationships with families, authorities, friends and so on. I'm calling it "The Ugly Children" (from a piece by the VIRGIN PRUNES) because so often that's the way the "normal" world sees anything or anyone that doesn't quite fit in and conform—as ugly. We may not fit in, but we do have a say in the future and our voices should be heard. Behind the label of "ugly" there can be beauty, wisdom, and responsible action.

I don't pretend to be a professional writer who will definitely get these works published, but obviously the more people who help me out, the more authoritative and important the end products will be, and that will inevitably improve the chances of stirring some publisher's interest. Please don't think that I'm trying to exploit the scene to make a buck; I don't give a fuck about money. I'm doing what I love to do and I would like to see hardcore and hardcore fans all over the world truthfully and honestly represented to mainstream society using the fans' own words and opinions. I'll gratefully accept any contributions to either/both of these projects, as well as suggestions, constructive criticisms, or communication of any kind. I hope you'll support me in my efforts. Thanks a lot!
Chris Espinoza/ 6000 Anthony/ Orangevale CA 95662

Dear Maximum Rock n Roll,

This is Jim MacNaughton from the band AFFIRMATIVE ACTION writing in with a favor to ask of you. Recently I lost a few letters to which I had not yet responded to, and I'm hoping that if you'll print this letter I'll once again be able to get ahold of these people. If anyone has written us in the last few months and hasn't heard from us yet, please try again. This message especially goes out to the person from Salt Lake City, Utah (damned if I could ever remember names) who wrote a fairly lengthy and well written letter. Please write to us again at:
Affirmative Action c/o Jim MacNaughton/ 15 Marie Lane/ Middletown, NY 10940. Thanks ever so much.

Dear MRR Readers,

I'm writing about a distribution service some friends and I have started. It's called Signs Of Life. I would like to tell you why we decided to become distributors (some of the reasons).

First off, we are fed up with record stores in town. They don't care about our (all of us) music scene or ideas. They just want our money. In fact a clerk at Milestone Records asked a friend of mine buying an MRR, "why he was supporting a dead scene." If you think about it, he's right, so we started our own distribution. You decide what the real dead scene is.

Secondly, in a society where the so-called leaders (?) are more interested in money, power, and status than in taking care of the Earth and its inhabitants, where they are actually destroying the planet, we are offering an alternative to the amerikan nightmare. No one who works or helps out with SOL gets paid for it. We want to bring the local people interested in building a truly independent, underground scene together, through this and other projects, and help people worldwide get their stuff distributed without being ripped off. Third, to further communication. It seems to me as though many fights and misunderstandings could be avoided and/or cleared up if people would talk it over (not scream at each other). We can learn to be more understanding and tolerant of people with different ideas. I'm not saying to tolerate everything and allow people to walk all over you. I just don't believe people are naturally bad. The system makes them bad. Together we can create alternatives to the system and help each other find meaning and fulfillment in our lives.

One more thing, any touring bands beware of Bill Flowers. He runs the International Club and is notorious for ripping bands off.

Anyone interested in Signs Of Life or if you just want to write, feel free to do it. Love and thanks to all who care,
Dave/ PO Box 331/ Elizabeth Contact Sta./ Charlotte, NC/ 28204 (704)343-2433.

PS What's the deal with the UK scene report in #60 slagging CONFLICT?

Hi, this is Jo from CHRIST ON PARADE. Due to a hell of a mix up with the band's post office box while I was out of the country, all of their and NEUROSIS' mail sent after some time in April was refused delivery and returned to sender. If you have written to either of these two bands or to E-ville Records at P.O. Box 793, San Francisco, CA. 94101, and your letter was returned please write again to the address below. Those of you who didn't put a return address on the outside of the envelope have lost your letters to the Post Office black hole. I apologize for all the problems this has caused some of you but please write again. Hopefully any letters sent after the first week in June to P.O. Box 793 will be forwarded to the new address. Thanks,
Jo/ 2124 Kittredge St. #44/ Berkeley CA 94704

Hello,

How's Uncle Sam. . .well, I'll get straight to the point. I am trying to put out a 'zine in New Zealand covering mainly hardcore/indie material from around the world and at the back few pages I'm trying to make a guide to cool places; if you're travelling overseas, e.g., record shops, venues, cafes, bands and even people, basically places that alternative (if you like that word) people can relate to, off the tourist track.

How often have you been to another city, spent all day looking for a good place, people, blah...blah...blah. Also, we already have interviews, reviews of British, European, Australian-N/Z stuff and bands, but almost zero U.S./Canada material.

Myself and the other two "editors" are doing a world tour in February 1989 to help compile this 'zine so write to me-prove there's a North America outside Pepsi commercials. Will reply,
Doctor Gonzo/ Box 4/ Paeroa/ New Zealand

Dear Friend,

Our names are Kelly and Crash. We are DJ's at Pepperdine University's KMBU 98.3 FM in Malibu, California. We have a weekly radio show called "Slaughterhouse" featuring the kind of music with utility: hardcore. It is our belief that commercial music is too concerned with profits to have the social value that punk does. Underground bands seem to have that raw element, with the intent to make a valid statement. This is why we are writing you.

We need help in keeping our show alive. If you would like to contribute to our outlet, we would be most grateful. The best thing about helping us is that we return the favor by getting your thoughts on the air.

People mindlessly allow stupid things to happen, and someone has to say, "Hey that's not right!!" It is our hope that our show and people like you can do just that.

Kelly McCrory and Crash Coppinqer/ Pepperdine U. #2126/ Malibu, CA 90265

Yo MO and O,

The reason I be writing is to tell you of a great new band called STEVIE STILETTO. These guys rock. I booked them here in Boston and over 900 people came out to the show, and what a show it was. Bodies flying everywhere, the whole fuckin place was rockin. They played 2 1/2 non stop hours of high energy music and never slowed down or took a breather. Words can't describe how fuckin hot they were.

Anyway, they asked if they could stay at my apartment for the night and I said sure. They neatly placed their sleeping gear on my living room floor and sat around shooting the shit with me. Stevie Neal fixed my TV and Stevie Dan gave me a great VCR for free. I couldn't believe it. After a while they decided to catch some sleep so I went to my room and went to bed. Early that morning I received a phone call from the hospital. It seemed my mother had had a heart attack and needed an operation. A $1600.00 operation. I had very little money and didn't know what to do. When I told Stevie Stiletto about my problem Stevie Ray reached into his pocket and gave me $1600.00. Exactly what they made the night before. I couldn't believe it. I don't know how I'll ever repay them but I owe them a lot. If any of you get the chance to see them live, do so. They'll rock your socks off.

Edy Easter/ Boston Mass

Dear MRR,

The reason I am writing is to warn your readers of a real shitty band called STEVIE STILETTO. It all began a few months ago when I received a phone call from the bands' bass player, Stevie Mike Stiletto. He wanted to play my town very badly. I told him I had never heard of the band and that I only booked arty bands or anyone who sounds like R.E.M. He assured me they sounded exactly like R.E.M. and proceeded to tell me that Mike Stripe had been their original lead singer. Needless to say, this was a huge lie. Well, being the nice guy that I am, I booked them here and put out over 30 fliers advertising the show. Three weeks before the show, guess who shows up at my door? That's right, Stevie Stiletto. They explained that they had a few cancellations and asked if they could sleep on my couch for three weeks. These three weeks were pure hell! I told them it would be okay but they would have to buy their own groceries and to hold the noise down at night. I had a good job and needed to be up by 9AM each morning. These guys were animals. They partied all day and night, had fist fights with each other, and completely destroyed my apartment. They would hold farting contests in my bedroom and the only thing put in the fridge was beer. They raped my girlfriend, who I just found out is pregnant. They cut off my cats balls and put them in an ice tray in the freezer. They clogged up my sink and shower. They stole my VCR and they scratched all of my records. They would masturbate all over my apartment and had the police called almost every night.

Finally the day came I'd been waiting for - the big show. Nine people showed up to see them and paid two bucks each to get in. I thought they'd be happy with the turnout but they were pissed. They played one song and emptied the club, so they beat me up and stole my wallet. It was a nightmare. I thought to myself, at least it's over. I thought wrong because today I received a telephone bill for $1300.00 — those mother fuckers.

Well that's all I have to say about those bastards. Please don't give them a gig and for Gods sake don't ever let them in your apartment.

Dick Smoker/ Pittsburg PA

Dear MRR,

This is a letter concerning shows: what the fuck is this?!! Here in Arizona there are so many fuckin wimps! I recently attended the UK Subs/ Broken Bones/ SNFU show here at UFW Hall and I was one of the only fuckin girls in the pit!

I hear all these little pussies bitching about how they'll get hurt or bruised or bloodied but who the fuck cares??! That's what a mosh is all about, and if you've never tried it, you can barely feel any pain until afterwards anyway! Do you know how fucking stupid you look sitting out in the middle of the floor for the whole show while you could be slamming or at least standing around the circle? Fuck!! Sure, you may get bruised or bloodied for that matter, but hell you only fucking live once! I don't see how you can possibly have any fun or excitement sitting around in a little circle socializing especially while you're at a show! Shit, you pay $10 to get the hell in, make it worth the money. If you came to the show to socialize, why the fuck can't you go somewhere else? It's a hell of a lot cheaper!

I'm just a normal sized girl, I'm not tall or fat or muscular, I just like to have a fuckin good time. And once you try slamming in the pit, you can't get enough.

So the next time you people go to a show to sit around and socialize, think twice about all the fun you could be having slamming!

Name and address withheld

Dear Non Stage Divers and Non Slammers,

This letter of rebuttal especially goes out to the female who wrote the letter in the June '88 issue. To you, slamming is violent and a male demonstration of competition, so you try to abolish it. With that kind of thinking you shouldn't even be in the punk-hardcore scene. Where I'm from, hardcore means freedom of expression, freedom of belief, and the freedom to do whatever you want to do without being critisized. When I, as well as the rest of my friends, being many, slam, we do it for the fun of it, and that goes for stage diving also. And we've been in the scene for a hell of a long time.

We're not asking anyone to fit our standards and we don't think the scene belongs to us, unlike you when you say "why don't you set up slam parties?"

No one is forcing you to stand in front of the stage and get your head bashed in. It's your choice. Just as it is our choice to jump out of it. You don't have to analyze it and call it dumb. I could just as easily say "standing and not slamming is dumb", but it wouldn't be right. I wouldn't be respecting your views or feelings or philosophies.

You say, "I just wanna be myself". Why should I let you do what you wanna do, and be what you wanna be, when you won't let me! Wait a second...excuse me, I'm starting to sink to your primitive level of thinking. Let me rephrase what I was trying to say. The point I was trying to make was when you stated "I just wanna be myself", I felt as though you were being hypocritical or unfair because you refuse to let another be his or herself.

Another point, I'm involved in the D.C. scene. I know people as old as TEEN IDLES to be jumping on, as well as off the stage, so it is not true when you say, "most of the stage divers are newcomers". Here in DC, when you jump off the stage, there's a mass of arms sticking up just waiting to catch you. We don't just jump anywhere. Why don't you mention to those persons you know that are trying to deface the scene that unity would make it a whole lot safer. That's another reason I stage dive. Knowing that there's a mass of opened arms waiting to catch you, no matter if you're black or white, makes me feel real good. It lets me know that the unity is still there. If one of these days I were to fall on my ass, well then I'd know the togetherness has faded away. And by the sounds of your speech, I'd say it's only a matter of time before the scene becomes divided.

As you can see, I have not once called what you do "dumb" or "stupid". Can't you learn to do the same. You're trying to destroy the purpose of why the scene was started in the first place, well around here anyway. Try to see it everyone's way, not just your own. Peace and Harmony/ Steven McPherson/ 1906 C St. NE/ Washington, DC/ 20002

*Yo Steve,*

*While I understand your wanting to do what you want, there is a line where fun and responsibility meet. If your fun, or the fun of a minority, infringes upon the fun of many others then you've got to deal with that. You say you come from somewhere where "hardcore means the freedom to do whatever you want without being criticized ". Where the hell is that? Where ever it is, it sounds pretty unhealthy to me. If being hardcore means foregoing human respect, as well as critical interaction, then I have a hard time relating.*

*There's another side to the stagediving and slamming question- one which matters to those running clubs. And that involves insurance. At Gilman, our liability insurance was $1200 for the first year- an affordable rate. The next year it automatically went up to $8000, even without a claim against us. This year, a kid broke his arm slamming and is now suing us for $18,000 in medical expenses. God knows what our insurance will skyrocket to next year, meaning a good chance we will have to close as a result. Since Gilman is a scene-run club, is it alright for the members to restrict slamming or stagediveng in order to protect our ability to stay open, or to protect members? We wrestled with that and decided we'd have to stop stagediving as well as keeping the "pit" pretty non-lethal. We felt that, as responsible parties, we not only had that right but had that responsibility. Until you see it from that side, as well as from the point of view of those whose idea of fun doesn't match yours but whose fun is clobbered in your glee, then I think you should hold off and rethink it. Tim*

Dear MRR,

I'm writing in alliance to the letter from the nomans issue about stage divers and slam crews. I want to tell the girl who wrote it that I feel the same way that she does. Everywhere whether it's the U.S.A. or Belgium, we have a problem. A lot of kids think that punk rock and violence are synonymous. Wake up! Punk (in my opinion) opens your eyes to today's violence and deceit, but that's it! It is supposed to make us aware and maybe do something about it, not contribute more to the violence.

Do they really enjoy beating the shit out of their friends? I look around and see people breaking bottles over other people's heads, deliberately going out of their way to punch innocent by-standers to the beat, and throwing them into the bands' equipment or even the members! Boy, what fun! I don't want to stand in the back when the band is playing because I want to be a part of the show and since I'm short I have to get close to see it, but if being a part of it is having someones "Doc Martens" implanted on my face - I don't know! I have nothing against these people or the violence that they create until it inhibits the bands' performance or my enjoyment. If you want to hit someone or want to feel pain don't hit me — go hit yourself! How can these people hear the music and understand its meaning? They're too busy trying to annihilate their amigos!

After listening to a tape of a live show from Gilman St. Project with Fugazi, I have come to realize that the bands should take control. Ian and Guy didn't just keep quiet when the crowd messed with their equipment, with them, or with other members of the audience. Speak up, everybody! For those of you who hate "slamming", who like to dance, and who thought you were alone or in a small group - you are not alone.

April Tippens/ 6501 N Broadway/ Edmond OK 73034

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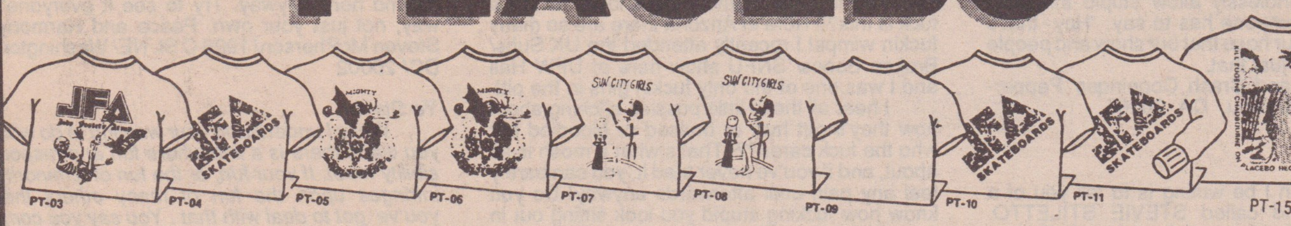

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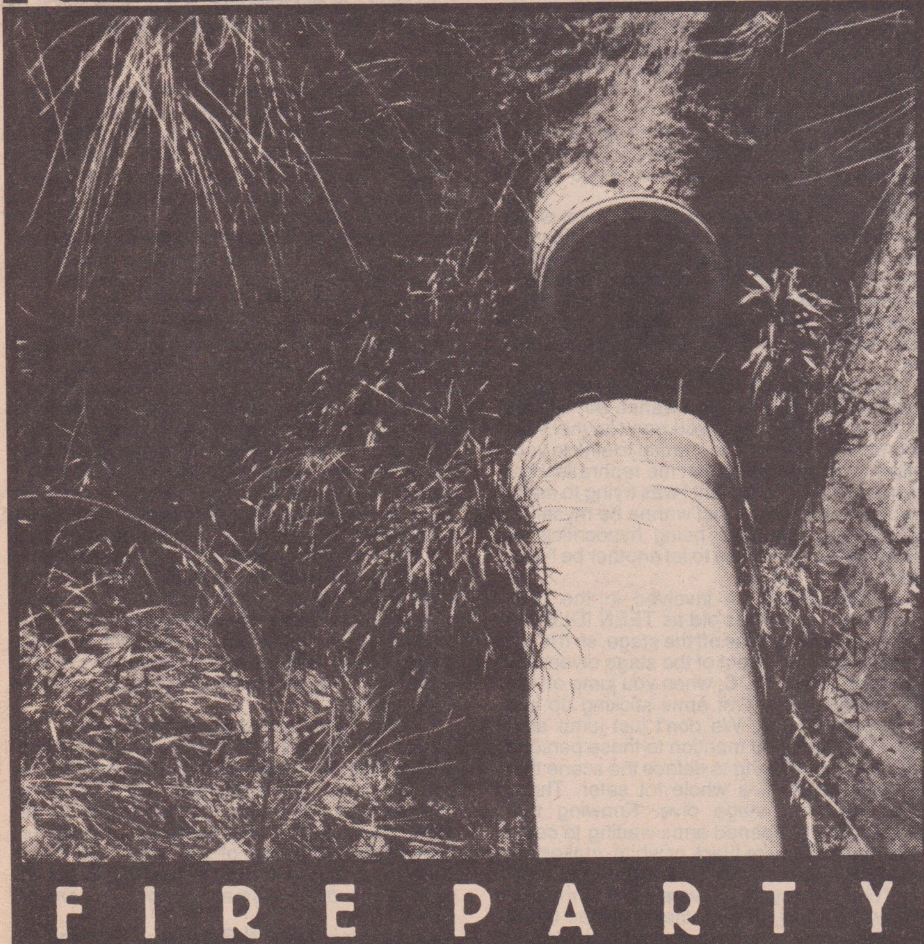

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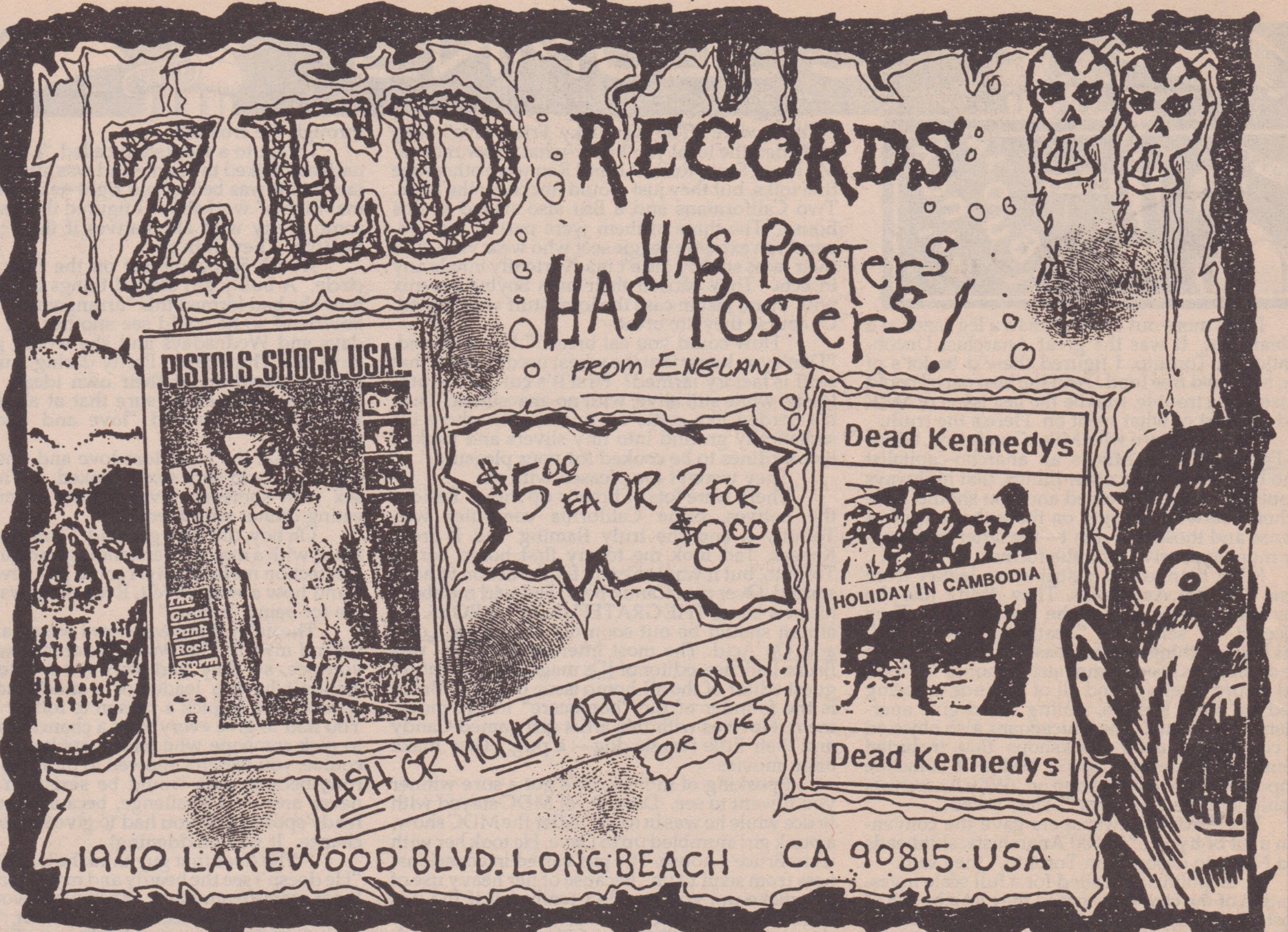
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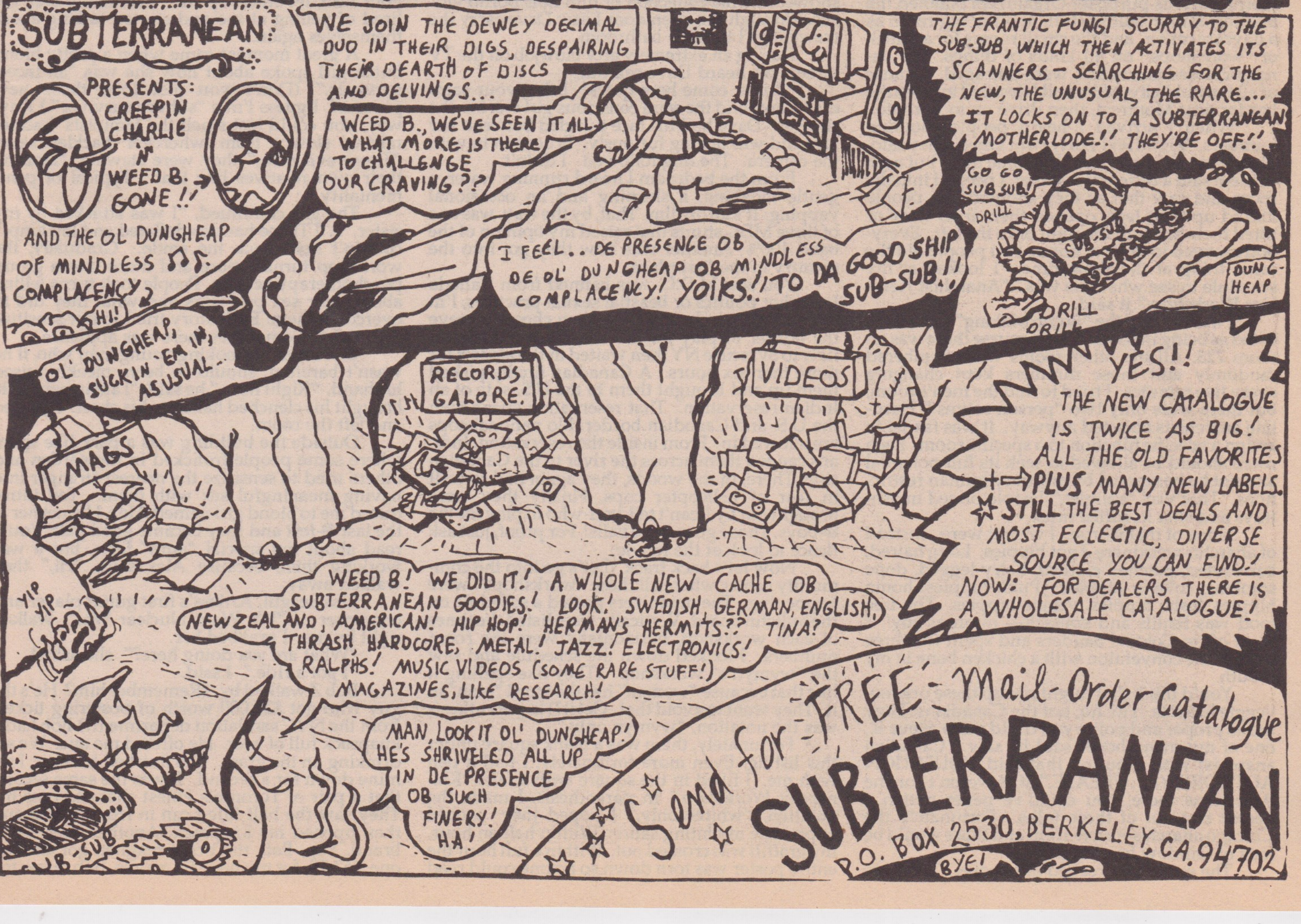
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# COLUMNS

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MYKEL
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SAYS
you're wrong!

I was more out of place than a leg razor at a lesbian bar. It was the great Anarchist Unconvention in Toronto. I figured there'd be lot's of sex, beer, and free food. And the best part: I could cause some trouble. Maybe the last issue of MRR had a report of what went on. Here's the truth:

I rode up there with Mike Gunderloy, editor of Factsheet Five. Mike's an anarcho-capitalist who believes, among other things, that highways should be privately owned and you should have a choice between driving on those that require a license and those that don't—the latter presumably more expensive than the former.

Mike planned to distribute a leaflet from some Chicago Anarchists. They didn't like the way things were run at the convention. They objected to senseless "death-demonstrations" that trashed things for no reason. They said that the organizers spend time raising money for food and future meetings and all of it winds up being used for bail. Besides, rioting could give anarchists a bad name. The Chicagoans also objected to completely open workshops that included seemingly irrelevant topics. "What if someone proposes to give a workshop on "Why Anarchists should join the Churches?" They asked.

The Toronto newspapers gave the convention a lot of hype. "15,000 Anarchists, skinheads and Nazis to descend on Toronto," they said.

Local politicians called for a full scale investigation of the city. How could they let a bunch of mostly foreign scum use a public Civic Center for their nefarious purpose? Organizers planned the auditorium for selling stuff, another big room as a daycare center, and the small rooms for a bunch of "workshops" on all kinds of things. The banana-colored journalists were outraged. Because of all the publicity, Mike and I decided to cross the border near Montreal, then drive on to Toronto.

When I arrived I heard people shouting numbers. "Eight! Six! Forty two! One!" They said. They were all shouting at the same time, but each of them said a different number. I peeped into the room and saw that as they shouted, the people kicked up their legs, opened their arms wide or tilted their heads to the right or to the left. Everybody moved in unison, but no two people did the same thing at the same time. I looked at my schedule to see what this was. "Anarchist Aerobics Workshop," it said.

I went to find the "Bomb Making" workshop listed as being in room 723. Of course there was no room 723. All the other rooms were numbered randomly and those numbers kept changing every five minutes. I tried to find the men's room, but there were only two "person rooms." Hardline anarchists objected anyway. It was fascist to assign a specific function to a specific room. Each room should be allowed to seek its full potential and not be hampered by arbitrary human restrictions. That was "animist." People pissed in ashtrays and shat in coffee urns.

None of that is true. I wish it were. Instead of anarcho-weirdness, I got hippies. Long haired, barefooted, patched clothed, hairy legged, dope smoking, love-in hippies. Punk hippies, homo hippies, lesbo hippies, veggie hippies. The free food was lentils and spinach— mmmm boy! I went off to Colonel Sanders and spent the three days of the convention with a chicken bone in my mouth.

You'd think that might rile up these organo-veggie hippies. Ho, ho, not the Canadians. They are so proper and polite you could puke. Steve B., one of my many hosts, said he saw a Canadian anarchist with a button that said, "QUESTION AUTHORITY. . . PLEASE." If it weren't for the Americans there, you could've never gotten a decent riot out of these folks. Fortunately the Chicago anarchists were right and there would be lot's of window breaking.

The entire city reeked of veggies. Their big politcos were "The Kentucky Fried Five" who graffitied the local you know-what. How radical! My hosts, Sean, Ruth, Al, and Ron were otherwise fine folks, but they just would not chew the bone. Two Californians and a Brit also stayed at this house. The three of them were part of the "vegans", an extreme veggie sect who wear veils over their faces so they didn't inadvertently inhale any insects. They carried their own Soyburger mix with them, just in case the local stuff was tainted. Of course they ate bread.

"How could you eat bread?" I complained. "Don't you know that the wheat used to make that stuff is factory farmed? First it's cut down ruthlessly, while still alive, with no anaesthetic. Then it's herded like cattle up tiny shoots where it's sadistically ground into tiny slivers and packed like sardines to be cooked for your pleasure."

They weren't too pleased with me.

There were lots of homos up there. Besides the natives, came California computer wiz, Tommy J, and the truly flaming Tad K from Kansas. Tad took me to my first homo bar in Toronto, but it was too early for the action to have started. Over nice Canuk beer, Tad told me about his new band, THE GRATEFUL DEAD BOYS. An album should be out soon called, Young, Loud and On Acid. The most interesting homo was Bruce LaBruce, editor of JDs magazine and future guest editor of the all-homo issue of MRR. Bruce is the founder of the "homocore" music movement. He lives with this artist girl named Candy and their little female dog— a pug. They make 8mm movies.

Speaking of movies, he's got a sure winner you'll want to see. Dave D., of MDC stayed with Bruce while he was in town. After the MDC show, a punk girl stumbled up to Dave. He took her with us to Bruce's house. The girl varied in consciousness from semi to un. Because of her heavy use of eye make-up, you couldn't really tell if the lids were open or not. Back at the house, Bruce showed me his collection of film noir porno videos. Through the open door I saw Dave carry the crewcut girl into the bathroom.

During an extremely arty blowjob on the TV screen, we heard Dave call out.

"Bruce, come here quick! Bring your camera!" Dave and the semi conscious girl were in the shower. Dave had his face nuzzled between her legs and was licking furiously. Bruce ran in with the camera. The dog followed. I didn't.

From the bedroom I heard running water, a gentle moaning, a slurping and an occasional yapping. It's all on film. That, by the way, was one of three MDC stunts that raised my opinion of the band 100%. Another was how they got into the country in the first place.

You see, M.D.C. was banned from Canada for either politics or beastial sexual practices, I'm not sure which. In any case, they chose to brave the border to play for the anarchists. The band flew to Syracuse NY then waited in the airport for more than six hours. A Canadian finally picked them up and brought them to the U.S. side of an Indian reservation. That reservation spans both the U.S. and Canadian border. No national cops are allowed in. From inside the reservation, Indians canoed them across the river to the Canadian side. There, in the woods, they again had to wait in fear of helicopter cops. Finally they were brought out by I-can't tell-you-who to play for the @-boys. Those guys have balls! For proof, just ask Bruce to look at the movie.

Now let's back track. Let's go into the community center where all these "workshops" were happening. The organizers posted a schedule on the bulletin board. Vertically were listed the times of each workshop, horizontally were the room numbers. I looked down the schedule and saw the "wymyn's" workshop. (They like spelling it like that because "woman" has the word "man" in it. They want to avoid that. Get it?) In parenthesis was the notation, "wymyn only."

Fortunately, there was a blank square under this listing. Even more fortunately, I had a pen with me. I filled in the square with a fake "Klanarchy Workshop." In parenthesis, I made the notation, "whites only." I hoped they would appreciate my biting satire. Within half an hour, my graffiti was crossed out. Within a full hour the entire poster was torn down so no one could read through the crossout.

I went to a workshop called "Loving Alternatives." I liked the name and was attracted to the fact that it was being held right next to the "Animal Rights" workshop. I figured there should be some pretty wild alternatives if thev combined the two. They didn't.

About 50 people sat on the floor in a big circle. A bulky girl started things by explaining how she had formed this "arrangement" with her boyfriend so he could see another girl on Mondays and Wednsdays and she would get Tuesdays and Thursdays. Pretty daring, huh? Then people talked about their own ideas. The big problem was making sure that at all times, the relationships involved "love and understanding."

"What the fuck does love and understanding have to do with sex?" I asked. "Why should sex with someone involve love anymore than eating dinner with them?"

Oh boy, did they get mad. I was just a stupid male, with a male understanding and girls felt the connection more deeply. I could just never understand how a womyn felt. Even the guys yelled at me for being "a man."

The nasty thing was how I wasn't allowed to defend myself. This was an anarchist workshop, you see, so they had very strict rules. They couldn't have a leader or a moderator. Each speaker had to pick a person to follow him/her. You had to give everybody a chance, so you had to pick someone who hadn't spoken before. Of course, you weren't allowed to pick two boys in a row, because this would be sexist. You could never answer a challenge, because you had already spoken and you had to give someone else a chance. It was maddening!

"Who does that guy think he is?" they'd say. "He doesn't see the beauty and mysticism of sex?" It got worse from there. Whenever I would try to defend myself, someone would shout, "You had your turn, let others speak." Eventually they got tired of yelling at me and started talking about themselves again.

A great moment came when a pretty blond butch girl spoke about how she was "an incest survivor." (Don't you just love these new phrases? I guess I'm a "suburb survivor".) Anyway, you could just smell the feminists' hackles raising slowly from wherever hackles raise. "Those evil men," they were stewing, "abusing their own relatives like that. Typical of penis mentality."

The girl continued, "I was attacked by my sister. . ." Those hackles deflated and lay limp. I couldn't hold back the smile. Gradually, the workshop turned more and more into a group psychotherapy session. People took turns telling about their sex problems and what they did to overcome them. Each story tried to out-sensitize the others. Sometimes there was applause.

One sensitive looking young man who, if he wasn't barefoot, should've been, meekly raised his hand. "Right now," he said, "I am in pain." He brought his clenched hands to his chest. I gagged and left the room.

Outside the building was a park-like space where some people frolicked in the garden and others tried to sensitize the nearest stranger into having meaningful sex with them. Tad introduced me to blond girl named Alex. He met her at the last @-fest and they became good pals. You'll read about my special "aura" later, but it was working then, because Alex said, "Hi," then walked away.

Lisa Seagul, Artless's first guitar player and composer of "We Want Nuclear War", walked right by me. I grabbed her.

"What are *you* doing here?" she asked.

"I got a ride." I said.

Bob Z walked by. (Remember him? He's the guy who got $22,000 worth of postering tickets from the NYC sanitation department?) Bob had a knapsack full of beer. He offered me one. We sat drinking on the grass. Bob finished his beer. I set mine down for a second. It was the same second that a pair of Toronto's Finest chose to pass by. They saw the half filled can in front of Bob and then opened his knapsack. Another beer, same brand. Yep, Bob, the ticket magnet, got another one, $53.75, for my beer. Of course, Bob threw the ticket out— or framed it.

Bored with the playground, I hooked up with Tad K., Bruce LaBruce and this reporter for Canadian TV. We went drinking where it was legal. Over drinks we discussed anarchism, politics, sports and stuff I don't remember. I do remember making a rapier-witted remark that struck them cold. I can't remember what it was, but it must've been good. because Tad answered, "Did you have a hair transplant, Mykel?" There was a split second of dead silence and the conversation continued as if the question had never been asked.

It's taken me a long time to figure it out, but I realize that people who try to embarrass you with physical remarks are admitting they've lost. It's like the "your mother wears combat boots" game that little kids play. Stephan, singer of The False Prophets, pulls this all the time.

"So Stephan." I ask, "How come The False Prophets play at over 21 clubs with big bouncers and rules that keep out punks and let in yuppies."

"You're short and you're losing your hair." replies Stephan.

Anyway, back in Toronto, Tad eventually went off to look for boys. It was getting late, so I went hunting up some chicken wings. I could've waited on line for three hours for the evening's free meal of lentil guts and cabbage brains, but I decided against it.

That evening the first Americans were arrested. The locals said it was immigration and not the Toronto cops who busted them. They drove a car with American license plates. Immigration stopped them and said that they must've lied at the border. Their reasoning was this: If they had told the border patrol that they were coming to Toronto for the anarchist convention, then they would not have been let in the country.

Since they were let in the country, they must've lied at the border. Because they lied at the border, they were under arrest.

"Pretty good reasoning," I thought, "those guys should be anarchists."

During the day, I heard people talk about "the orgy house." It was also called "Cathedral B" and was supposed to be a hippy anarchist sex house. Boys and girls of all ages and preferences lived there and supposedly strangers were welcome. Of course I headed right over. I went with Tom, Bruce, Dave MDC, Tad and a couple of other folks. As I walked in, I could smell the stewing Brussels Sprouts. I had hoped for something more fishy. The first floor was packed with pretty girls. They looked at my leather jacket, my leather army boots, and my face and sneered once for each. The reflection in their eyes said, "Cow Murderer!" when they looked at my jacket. It said "Man!" when they looked at my face.

"I'm not a man!" I wanted to say, "I'm a myn! Do you think men are just incomplete women? Hah! We're independent beings with thoughts and feelings of our own!"

I didn't say any of that, though. After all, I wanted to get laid. I went to the downstairs room where all the girls were. They didn't seem to be doing anything yet, but I figured it was only a matter of time.

"Hey, get out of here," said a pretty one with a crewcut, "this is the wymyn's rooms!" She gave me a look like I was wearing a CRASS shirt to a SKREWDRIVER show. I apologized and went upstairs to the boys.

Tommy J, and Dave D. were already there. Maybe it's something about me. Bruce says I radiate a certain "hostile aura." In any case, when I walked in the room, a cold silence fell like an Iranian airliner on the crowd lying on the floor. People suddenly grew intensely interested in things like cleaning their nails, or puffing up their jackets to make them better pillows. Tom & Dave MDC nodded hello, slightly embarrassed to know me. I waved back, took the hint and returned to the vegan house to drink some beer.

Later I found out that, after I left, there was indeed an orgy at Cathedral B. In fact, Tom himself started the boys' part with some "cute guy with braces." Not only was there an orgy, but there was nearly a riot.

The "bad guys" in the Toronto scene are not the baldies. but the hair in the-air crew. I met some of them at a NO MINDS show, and they seemed nice enough. I drank their beer and hung out with them. They told me they worshipped me. In any case, they're not very popular with the anarcho-homo crew, that's for sure. Now, I wasn't at the orgy/riot at Cathedral B, so I can't say exactly what happened, but here's what I heard.

It was late. Tom and his new friend were starting the action upstairs. Suddenly the door opens and the hair-in-the-air crew stands hostilely on the other side.

"Look at those guys," says one of them, "that's disgusting!" "Yeah, what a bunch of sick fags," said another, "I think we should teach them a lesson."

They went on like this, their statements gradually increasing in hostility. Most of the homoboys ignored them. Dave MDC got up from whatever he was doing.

"Hey, these guys aren't kidding!" He said. Suddenly the happy homos realize that they might actually be in danger. Dave faced the bad guys.

"You'd better leave," he said What happened after that isn't clear. There was some sort of confrontation, with a group of hard line hair people, their softer line supporters, Dave and the B-boys. Eventually the hairboys left and the orgy continued.

While those guys were deep in fudge packing, I was deep in conversation back at the vegan house. The California veilfaces explained their particular brand of anarchism.

I said I thought it was ironic that all these anti-censorship people suddenly spoke out of the other side of their @'s when it came to things like SKREWDRIVER concerts. (If you don't know, that band has been in the U.S. They had as much trouble getting here as MDC had in getting into Canada. They're having an even more difficult time playing. Most of the A-punks say they'd fight to stop any of their shows. Fortunately the NO MORE CENSORSHIP DEFENSE FUND is putting up the money to hire a hall for them.)

Anyway, I told those vegans that I couldn't understand that kind of pro/anti-censorship hypocrisy.

"We've made sure they can't play in the open in England," said one of them with a funny accent. "They have to make special meeting places. Then someone comes to check 'em out and takes them to the concert."

"That doesn't seem very anarchistic to me." I said. "We're anarcho-fascists." came the reply. To be fair, I actually liked those guys, despite the horrors they later inflicted on me. They were smart and funny and could commiserate with me, as they seemed to be the only other folks at this @-party not getting laid.

Anyway we drank ourselves to sleep. The next morning, the vegetable people were off to go to an "Anarchy and the Military" workshop. I went to one called "Queer Anarchists."

At that workshop a lot of homo boys wore dresses and didn't shave their faces, presumably in solidarity with the homo girls who wore dresses and didn't shave their legs. The anarchist rules were the same from one workshop to the other. Only this one was even more unfair, since we had to give the girls an equal chance and there were only about a half dozen of them. Most of the girls look like they were the type who stand to piss. I could tell the most militant because she didn't sit on her chair, but squatted on it, like a panther ready to pounce.

One of the older gentlemen started off saying how these young homos now days don't respect their elders. The older folks are doing all this AIDS work and the kids don't want to hear from it. They just want to disco. They're not responsible enough to protest for more money for AIDS testing. They don't listen to their elders. A younger guy apologetically said he couldn't demonstrate for AIDS funding, because they use the money to test drugs and drug testing kills animals. The others nodded in grim agreement. It was quite an anarchist' dilemma.

I didn't wait to be called on.

"Hey," I said, "Maybe the kids are right. Maybe it isn't the most thrilling thing in the world to establish your identity from a disease you can catch. It's bad enough to label yourself based on where you stick your penis. . . . er. . . whatever you have to stick, but to base your self-image on a sickness is pretty lame."

That got 'em mad, but they were too polite to yell. "Oh. he's just a bi-sexual," said one of the dressboys. "I hate bisexuals. They're all liars. They're just queers who don't have the balls to admit it."

"I'm afraid that's not right" said another, "They're just straights who think it's fashionable and politically correct to say they're bi."

Being neither Canadian nor an anarchist, I didn't wait to be called on to defend myself. "Why bother with labels at all?" I asked. "Whv not just say that you like whoever you like, you want to do it with whoever you want to do it with, and that's it? Why call yourself something?"

A guy sitting in the corner responded. "Well personally," he said, "I like the label androgynous. I feel that way I can express both parts of myself. . . "

A person is androgynous if they could be either gender. Someone in the middle; like David Bowie in his prime or the people who go to THE CURE concerts. This guy needed a shave and showed lots of curly chest hairs. He was as androgynous as Hulk Hogan, but that was the label he picked. Jee sus!

The squatting girl raised her hand and called on herself to answer.

"I *like* being a lesbian!" she said, "I'm proud to be a lesbian. It gives me an identity, a way of reaching solidarity with my sisters. It carves me a place in the struggle."

She adiusted her sitting position to give herself greater vocal effectiveness. She often spoke in italics.

"*Men*," she said, "especially *straight men* are the enemy when I make myself a lesbian. They just don't understand. There was a womyn's workshop and some *man* wrote something obscene on the poster because it was *wymyn only*. Then I heard about this other *asshole* who tried to bed down with the lesbians at Cathedral B. *They* just don't understand. We're *lesbians* and we need our space."

Applause.

I left.

I did get to see a couple of good bands when I was there. I didn't get to the MDC, MR. T EXPERIENCE show. I saw NO MINDS, the fun all-girl FIFTH COLUMN, THE LAYABOUTS and FAIL SAFE. All these are really good Canuk bands, who might get to play in the U.S. if the Canadian parliament passes The Free Trade Bill. FAIL SAFE, by the way, is the only punk band I've ever seen with a blind guitar player. He goes a long way toward proving my theory that cripples are generally better than "normal people."

Oh yeah, this Free Trade Bill is a law introduced into the Canadian parliament that repeals the duty on goods crossing the U.S.-Canadian border. It would make U.S. records, books and other goods cheaper in Canada. It would also make Canadian goods more available in the U.S. (I could finally get that VILETONES single, for example.) What's really odd about this thing is that the lefties are against it. D.O.A. played a benefit to help defeat it. The pink-tinged Labor Party sang the Canadian national anthem in parliament as a protest against it's introduction. They said (with straight faces, presumably) that Canada would loose "it's national identity" if it were passed.

Can you imagine all these lefty nationalists? These guys saying "my country first, and fuck freedom of access?" Can you imagine DOA wanting to make it hard for MDC to play in Canada? I wonder how many other Canadian anarchists are against free trade. Politics does make funny bedmates— no?

On the next to last day of festivities, there was the giant party in the park. If you weren't around in 1966, you didn't have to be. The Toronto @-people brought their own time machine. When I got there, a bunch of them beat on drums, oil kegs and who knows what else. Another barefoot crew was wildly dancing to the drumbeat, carried off to mental Grateful Dead land. There were boxes of green things and pita bread for those who wanted to eat.

Off to one side, another bunch of folks discussed the next convention. It'll be in San Francisco. They also discussed the demonstration scheduled for the next day. The U.S. had shot down that plane, so they had a good excuse to riot. I didn't hang around for the discussion. I'd rather go shopping than rioting.

Overhead, two blimps circled. One was from Goodyear, the other from a Canuk company called OV. These companies paid the bail bill for the anarchists in exchange for being allowed to advertise at the gathering.

A stage was set up. An all-girl band played and they invited lots of people on stage to beat on things. The hot weather let people pull off their shirts. Couples were making out on the grass. Under a tree, Tom prepared his latest find for future drilling. Alex, the girl that Tad had introduced me to, came running up to me through the crowd.

"Hey," she said, "when Tad introduced us, I didn't realize you were Mykel Board."

I smiled an "aw shucks" smile and kicked the dirt with the toe of my boot.

Alex called to another girl.

"Hey Collette," she said, "this is Mykel Board. LET'S GET HIM!"

Before I knew what hit me, they tackled me. Alex pulled at my shirt. As I reached up to keep it on, Collette went for my belt. It was the second time in a year that I was to become an attempted rape survivor.

When I let got of the T-shirt, Alex pulled it up over my head. Trying to keep my pants closed with one hand, I reached up to save my shirt with the other. It was too late. Alex took my arms and pulled them up over my head. She managed to pull the shirt completely off me while Collette fumbled at my waist.

Then she sat on me. Collette grabbed my legs. By this time another girl, Becky, had joined the gang bang. I managed to roll over onto my stomach. While still fighting for my pants, I realized that Alex had gotten a marking pen from somewhere. The girls held me down. Alex used my back as a public billboard.

"I support the struggle of oppressed wymyn everywhere," she wrote indelibly. Then they turned me over. Collette sat on my pelvis and Becky held my hands. Nearby, Bruce took movies and Mike G. smiled. So much for male solidarity.

Alex drew two arrows on my chest, one pointing to each of my nipples. The base of the arrows came down to my stomach where she printed. "These are tits too!"

"OK," I shouted, "you've had your fun. Now give me back my shirt."

"Nope," said Alex, "you've got to walk around the whole city like that. It'll help you pay back some of the shit you've been doing for these past years." She stuffed the shirt in her pants' pocket and ran.

Later at the festival, Tad managed to corner her and grab the shirt from her pocket. "I always wondered what it would be like to get into a girl's pants," he said.

The victory was short lived, though. Alex soon stole it back and— to my knowledge— still has it. Was that it? Was that the end of my torture at the hands of sadistic anarchists? You bet it wasn't.

I want back to the veggie house to get something to cover my upper body. The vegans were waiting for me.

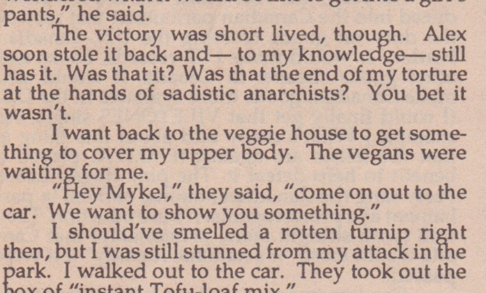
"Hey Mykel," they said, "come on out to the car. We want to show you something."

I should've smelled a rotten turnip right then, but I was still stunned from my attack in the park. I walked out to the car. They took out the box of "instant Tofu-loaf mix."

"Uh oh," I thought. I was right.

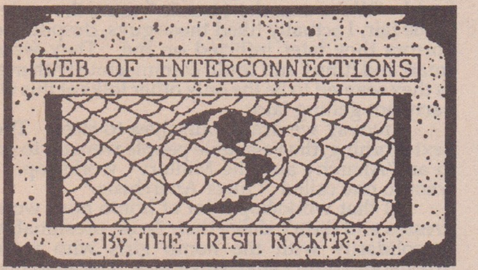
Again I was tackled. Right there on some stranger's front yard. One of the veggies must've eaten a lot of spinach, because he weiqhed almost 200 pounds. It only took one of him to hold me down, while the Brit opened the box of Tofu mix. Sean squeezed my cheeks to force my mouth open. The stuff tasted like salted sand. I choked on it as it filled my mouth and spilled over into my hair, over my chest, in my ears. Meanwhile, the regular residents of the house were happily snapping away with their instamatics.

Anything else? Oh yeah, there was a riot. They burned flags. The papers said, "We told you so." A bunch of people got arrested. Lots of money was used for bail. I went to a Blue Jays game with Steve B & Al. The Blue Jays lost.



One thousand twenty wanky yanqui poonkrockers siting on A FENCE, crack and handguns dripping from the sweat rotted crotches of their oh so carefully preslashed Calvin Klein style Joey Ramone jeans (TM) bought by mom from the shoping mall where George A Romero's straight edge zombies stagger like zulus on Jolt not doing drugs not doing booze not doing fun because fun is the enemy and drugs the sympton accepting of course that the cure is total abstinence from respiration, perspiration and the mythical male orgasm - oh feel the tension in these musles of mine and deny that I am the cerebal cortex of the young god Henry Rollins who died so bravely in Vee Ett Nam as his massive throbbing chopper pockmarked with gook dum dum rounds exploded in two massive balls of flame as he screamed - is this foookin hard core or what ,pal? - a rhetorical question, we all knew it was and applauded loudly by shrieking from beneath our teetering lime green mohikans - Aye oop our 'enry, tha's reet hard, tha' is, can we have some of your Special Forces popcorn avaliable in jumbo, mega jumbo, walid jumblat and plain old regular Huge as in epic and arista and Sea Bee Ess ie the corporate enemy out there in the undergrowth mimimocking and gogogiggling and awaiting to sneak in and snatch our leetle poonk rock baby and who says the indies aint the pimps for the process by which folk culture becomes the prepackaged packages of shrinkwrapped mashed bananna and jamcrap that pass as pop in the postpoonk preholocaust mental vacuum situation and are we talking a walk through the brain of the great God Biafra (oh, wave that incense, let me lick the freckles from his trailing foreskin and swear off processed cheese for years) or are we poonk rock or what, beg pardon?

Mao Tse Tung, Three Rules & Eight Remarks For Bands Staying At Your House:
1) All actions are subject to command
2) Do not steal from people
3) Be neither selfish nor unjust
1) Replace the door when you leave the house
2) Roll up the beding on which you have slept
3) Be courteous
4) Be honest in your transactions
5) Return what you borrow
6) Replace what you break
7) Do not bathe in the presence of women
8) Do not without authority search the pocketbooks of those you arrest



**Concluding the controversial question, "Is The Controversial Killer AIDS a Weapon of War?"**

"The passionate sounds of love and lust no longer echoed the room. The squeaking bed held its breath. No more sound emerged amidst the bed frame. The love of two people, slept, gently together within the silk sheets and the lovers quarrel previous the love, now laid in the past-forgotten. A man and a woman of substance, engaged in love making of sweaty bodies, clutching tightly, wet lips speaking the language of love and peace"[1] but in the air around such romance the feeling of fear could not but be heard in the minds of the two people. The fear of AIDS. The fear of dying. The fear that a mistake may have been made by engaging in the ultimate closeness of human nature.

The ramifications that AIDS has created within the realm of sex have been substantial. The silence rings loud inside the 'Single's bar's' across the world where once people flocked in droves. SEX is becoming more and more suppressed now that AIDS rests in the conscious of each and everyone of us. The "sexual revolution" that emerged in the 60's is dying a slow death as each day passes. In the context that if AIDS is in fact a genetically created disease, what would sexual repression conjure up in society? Is sexual repression motivated for political purposes? How could the ramifications of sexual frustration serve the interests of political control?

*"The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside and outside it.......The Party was trying to kill the sex instinct, or, if it could not be killed, then to distort it and dirty it.....And so far as the women were concerned, the Party's efforts were largely successful."*[2]

AIDS, all across the United States, has altered the sexual behavior of adults: "two years ago the parking lot was always full on Sunday mornings from cars left behind the night before," says Jeannie Vasallo, a Philadelphia bartender. "Now there are just a few cars."[3] When a society is placed with any sort of burden, attitudes of frustration slowly emerge. For example, as the U.S. economy continues to get weaker and weaker, prices sky rocket. The outcome is that the greater part of our population begins to complain about such high prices, fearing for hardships and worry. After all, money is a critical need in their lives to keep afloat and if this becomes a problem it affects their moods. The same will occur in a different way if AIDS becomes extremely epidemic in the years to come in the heterosexual community. Sexual repression will increase more rapidly. Sex is in some way a need within human beings — suppress this and the moods will inevitably thicken. Face it! AIDS in many ways is a big deal because it means we can't "get laid." It affects us directly. People could care less on a large scale if John F. Kennedy was assassinated by elements within the United States government because as far as they see, this doesn't affect them directly. AIDS certainly does and therefore it is a serious situation.

The religious right are having a field day with the virus AIDS. People like Jerry Falwell are airing such rhetoric as, "We have not been willing to say that homosexuality is wrong. It's morally perverse. Pastors and politicians have sinned against the american public by failing to say that the cure for AIDS... and for all social diseases... is one man, one woman for one lifetime. Marriage and fidelity within marriage."[4] They are using the threat of AIDS for political ambitions to rally support for their ignorant philosophies as well as to directly fuel the continual prejudices against minorities such as homosexuals. Even the Catholic church is responding to the AIDS problem by suggesting that condoms, which help prevent the possible contraction of the AIDS virus, are "morally unacceptable." The Vatican has issued the statement, "no sex, is safe sex" in combating the AIDS epidemic. This kind of religious ignorance and obvious motives do not help educate people to the threat of AIDS but add wood to the fire, a fire blazing out of control: ignorance; racism; fear; violence; and political cause and effect. Control the sexual lives of the world's population and the scenario from the book 1984 becomes more of a realistic characterization of today's world than a fictional one.

If we are being told and have been told that we have a large number of excellent scientists working on discovering a cure for AIDS, caring for AIDS patients, then why? Why is the U.S. military of the United States so involved in AIDS? It seems very bizarre and suspicious. The military is national defense, not medical defense. The military has never been too inclined before in combating other social diseases so why does AIDS make a difference? Is it because the military [as discussed in great detail in this column] have dabbled extensively into chemical bio-warfare and just maybe, maybe are involved to monitor AIDS research to make sure scientists do not come to the conclusion that AIDS may indeed be genetically created? The military has not been the homosexual's best friend:

-The pentagon was ordered to stop routine security checks on gays and lesbians by a federal judge in San Francisco. The Pentagon's reason for such checks on these people's sexual backgrounds was "...that all lesbians and gay men are emtoinally unstable, sexually perverted and particularly prone to blackmail."[5] I guess the "enemy" could get secrets from these people on the basis of their sexual behavior? But I do believe realistically it is the prejudice which runs deep in people-"homophobia."

-The U.S. army decided to pull an ad from a national magazine because the publication was running an article on gay law students.[6]

Everywhere you look, when you investigate AIDS, you find military running all over like ants. Maybe they are truly concerned for the welfare of the american people, but then again considering how many of the chemical bio-warfare experiments they conducted were performed on unwitting American lives,[7] I deeply wonder, do they?

The far-right could not have wished and

prayed for a better disease than AIDS. AIDS has caused a disturbing political effect in attitude and in the heart of american people. It scares me as it should scare the pants off you, that the majority of the american people are shifting further towards the right to combat AIDS. Legislators in Congress are becoming more apt to support bills that will put a dent in civil liberties by aiming to identify AIDS carriers as well as punishing "those who knowingly spread the virus."[8] More than a quarter of americans believe AIDS carriers should be tattooed.[9] Third Reich or what? The pink triangle or a star may be what they are looking for as a means to identify AIDS carriers?? The latter was a reality during the dark days of the Third Reich. Homosexuals wore the pink triangle, just as the star of David identified the Jews. Even more extreme, to my disbelief and horror, is the advocation of quarantining AIDS carriers. Third Reich or what? The concentration camps at first housed the people who were the "inferior race." Eventually, the Nazis began to exterminate them because of space problems etc. Suppose we did set up these "quarantine places" and as time went on, the american sentiment for compassion sweltered into hate, then what? Extermination? Sure it may seem a tad bit far out, but keep in mind that as AIDS increases, the fear thickens and combines with many other factors, so don't be surprised how people react. In Sweden, fear on a large scale has already prompted the creation of an "AIDS Alcatraz." Dr. Lita Tibling remarks, "the only way to curb the plague is to have compulsory testing of the whole population, I would put all who test HIV positive on the island [where the AIDS alcatraz is located] in small communities for life so they can't spread the infection. As far as their families visiting: I would put them all on the island too. They are probably already infected."[10] Ignorance is power, fear is the substance of control! If, in the context, AIDS was created for political purposes, I do believe the effects are phenomenal. The reality of fascism is creeping up on us and most are not even aware because they are caught up in the fear of AIDS. *The far-right could not have dreamed of a better disease.*

Those of you who have followed my discussion on the possibility that AIDS may indeed be genetically created, would probably agree that the ramifications of this virus have been substantial. I could have gone deeper into these ramifications but I think you get the point: AIDS is being used by some people, organizations, and elements within the government for their own gain. It is my opinion that AIDS is genetically created, based on the history of chemical bio-warfare in this country. As I said many issues ago:

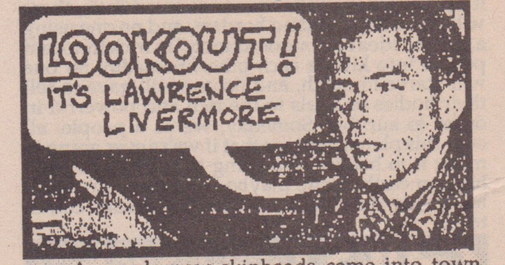
One of the most chilling pieces of information in the area of chemical bio-warfare was a statement made by a Department of Defense spokesperson in 1969. Before a house Subcommittee reviewing for fiscal year 1970, in deciding how much money was to be appropriated for research in chemical bio-warfare. The spokesperson described how it would be possible in creating a disease that would be resistant to a human being's immune system. Here is what he said:

> *Within the next 5 or 10 years, it would be possible to make a new infective micro-organism which could differ in certain important respects from any known disease-causing organisms. Most important of these is that it might be refractory* (resistant) *to the immunological and therapeutic processes upon which we depend to maintain our relative freedom from infectious disease.*[11]

Sleeping can not be an easy experience for anyone anymore. Tossing and turning, restless nights, this becomes as common as the moon in the sky, the stars shining at night. We are scared. Yet, we shiver not knowing the cold truth. An ominous threat to society has taken its toll. On the verge of destruction by a disease? Or a calculated genocide of certain people for political cause? It is indeed a serious and important question, "Is the Killer AIDS a Weapon of War?" Peace, Love, Unity and Knowledge! Your friend The Irish Rocker

**Footnotes:**

#1-The Irish Rocker, "L'amour de Secrete," Poetry of thought, 1986.
#2-George Orwell, 1984 (Harcourt Brace Jovanovich, Inc., New York, New York, 1949) p. 57.
#3-People, 14th of March, 1988, p. 104.
#4-San Francisco Examiner, 8th of August, 1987.
#5-San Francisco Examiner, 20th of August, 1987.
#6-San Francisco Examiner/Chronicle, 14th of February, 1988.
#7-Robert Harris and Jeremy Paxman, A Higher Form of Killing (Hill & Wang, New York, 1982)
#8-San Jose Mercury, 16th of August, 1987.
#9-San Francisco Examiner, 1st of August, 1987.
#10-Desert News, 19th of January, 1988.
#11-Harris and Paxman, op. cit., n.7.



A couple new skinheads came into town. Normally this wouldn't be cause for rejoicing on my part, but these guys didn't fit the stereotype. For one thing, they were friendly, even to people like myself who have hair. And for another thing, they laughed and smiled a lot. Not at the usual sort of skinhead humor, which seems to revolve around breaking bones and heads being kicked in, but at the silly, self-ridiculing sort of stuff that sends us Gilman geeks into stitches. At the 4th of July show, one of them was even walking around with a huge bouffant wig that made him look like Tanya Tucker. Try that image on for size with your typical homophobic, racist nazi skin.

So I was pretty surprised a couple days later to hear that the same kid - Kayne was his name - had gotten into a confrontation with somebody who was burning an American flag at a demonstration. True, it was an RCP demo, and the RCP annoys me almost as much as the nazis, but why would anyone care if someone wants to burn a flag for whatever reason? It's just a piece of cloth with some stripes on it, right?

I saw Kayne the next day and asked him about it. He seemed a little embarrassed, but he finally came out and said that he was upset to see some one burning an American flag because "we should be proud of our country, shouldn't we?"

Well, I guess we should, although that can be a little difficult when the government and most of the major institutions of our country are under the control of some of the most vicious and heartless criminals in human history. This was a couple days after our navy had shot down a passenger plane with 290 Iranian civilians on it, and millions of my fellow Americans were saying things like "It served them right." This was in the middle of one of the richest cities in the world, where I can't walk a couple blocks without seeing people sleeping on the streets and eating out of garbage cans. This was at a time when the United States of America, as represented by Ronald Reagan, has earned the hatred of so many people all over the world that Reagan is rapidly catching up to Hitler in the all-time unpopularity polls. I see and hear and live and breathe this kind of stuff every day of my life in 20th century America, and it makes me fucking sick. Does that mean I hate my country?

Not by a long shot. I love this country. I love this country so much that I could take up the rest of this magazine listing the things that are great about it. But since I don't have the room or the time to do that, let me give you the much shorter list of things that I don't like about it. But you know why I don't like these things? Because they're un-American. Because they're not the kind of things that belong in the land of the free and the home of the brave.

Let's start with our government. Democracy is a great thing. We ought to try it some time. There's an old saying that goes, "Freedom of the press only exists for the man who owns one." It goes double or triple for political candidates. Doesn't it ever seem strange that in a country where most people make just enough money to get by, almost all of our "representatives" are millionaires? How many of you have ever even talked to a millionaire? How is he or she supposed to know about your wants or needs?

Also very un-American: one of the biggest armies in the history of the world. For the first 150 years, we only had big armies when there was a war going on. When the war was over, we told most of the soldiers to go home and do something useful with themselves. Not any more; now we've got two or three million people in uniform, scattered all over the world, and we spend more money on getting ready for war than on anything else we do.

What's the main function of this army, and what is it doing in places like Europe, the Philippines, South Korea, Central America, etc.? Protecting the interests of another highly un-American institution, the multi-national corporporation. You don't learn about this in school, but for most of the 20th century, the US military has functioned as a private security force for any big company that felt its right to make money in some other country was being interfered with. Iran, Nicaragua, Guatemala, Colombia, Honduras, Chile, Brazil, the Philippines, and dozens more, all of these countries have had democratic governments overthrown by the United States military and/or CIA because they tried to protect their own citizens against the abuses of American corporations. Many of them are now police states. That doesn't sound very American to me.

But that's enough complaining for now, although I should throw in a gripe or two about racism, blind conformity, excessive materialism, and an environment rapidly being polluted beyond repair. That should be enough for the kneejerks, or just plain jerks among you to brand me as a full-fledged commie. I'm not, of course, though there are a a lot of communist things I agree with. Like the idea that people shouldn't have to starve in the streets, or go without medical care or education because they don't work for the right corporation. But maybe you're forgetting something: COMMUNISM IS NOT UN-AMERICAN.

That's right, boys and girls. You can be a republican, you can be a democrat, you can be a socialist, an anarchist, a libertarian, or even a communist, and STILL BE AN AMERICAN. You wouldn't think so, of course, from what they teach in the mass media or in schools. To hear them tell it, the whole range of acceptable thought is something along the lines of, "Which should we do, nuke Nicaragua or just starve them into submission?" What's that? Why don't we try to be friends with Nicaragua? What, have you been listening to UNAMERICAN COMMUNIST PROPAGANDA?

Like I said, I'm no communist, really; in fact, I almost always vote democratic, just like my dad and his dad before him. But I think it's great that there are communists in America, and that brings me to one of the things I think IS great about this country. Namely that there are so many different kinds of people and ideas, and that they all manage to live together, sort of, without killing each other anywhere near as much as you'd expect them to. I'm especially lucky; here in California (which, I know, a lot of people don't exactly consider to be part of the United States), we have almost every kind of people that you can find on this planet. That's one of the main reasons that California right now is one of the most exciting places in the world to live.

Another thing we've got in California, but which most of the USA has in some form or another, is an incredibly rich and beautiful land. Yeah, we're pouring smog and toxic wastes and nuclear garbage into it at an ever-increasing rate, but even the clouds of pollution that are starting to be the most visible characteristic of our great cities can't obscure the fact that there are thousands upon thousands of miles of raw and natural beauty that remind us very effectively what puny, pea-brained pipsqueaks us humans really are in the whole scheme of things.

And I love the freedom. Yes, it may be disappearing fast, and yes, I know that millions of people who are a different color or who live in a different part of town don't have near the opportunities I've had, but there aren't too many places on earth where I could have lived my life the way I have. Some people just don't fit very well into the big picture, and I happen to be one of them. In most societies, I would have been ground down to a meaningless pulp by now; here I was able to find my way out of the rat maze of school, work, and death, and create my own life. I'm not saying that doesn't happen in other countries - it does - but not very often to working class schmucks like myself.

The biggest freedom we have in this country is the freedom to dream, together with the knowledge that we have at least a fair to middling chance of making our dreams come true. America was founded by dreamers, and yeah, I know a lot of them were money-grubbing, slave-owning, Indian-massacreing scumballs that make Reagan look almost human. But every great enterprise has to start somewhere, and though it got off to a bad start, the USA showed that it was able to grow, and learn from its mistakes. Once upon a time, only white male property owners were allowed to vote; now just about everyone over the age of 18 can. We may still have a form of slavery, but at least now the slaves get paid a minimum wage and can change masters if they want. People don't get put in jail or whipped anymore for not going to church on Sunday, and I can spend the rest of my life writing "Ronald Reagan is a bozo and the government is full of shit" over and over and not have to worry too much about anything happening more terrible than people telling me that I'm boring them to death.

In other words, we have changed and grown, and pretty amazingly fast, too. But we've still got a long way to go, and here's where real love of country comes in. For over a hundred years now, in New York Harbor, there's been this statue of a woman holding up a torch, and engraved at her feet are words that go something like, "Give me your poor, your tired, your wretched huddled masses yearning to breathe free." There was a time when those words were actually true, when we actually did welcome the unwanted and disenfranchised peoples of the world into our country. It was partly because we needed more bodies to work our farms and factories, but there was also a feeling that we as a country, like the lady in the harbor, were holding up a beacon of liberty to inspire the whole world with what the human species is capable of. And as far off the track as my country is threatening to stray these days, that's still what America means to me.

When I write these columns, when I put together my own zine, when I play punk rock with my band, when I plant organic cabbages in my garden or help an old lady across the street, that's my version of being a good American. Just like in the army recruiting slogan, I'm being all that I can be, only in my America (thanks, Ed Anger), that doesn't mean going off to strange lands and killing people. Au contraire, dude, it means finding better, healthier, and happier ways to live.

Let me tell you about my 4th of July, which was as American as brown rice, tofu, and a cherry bomb up the butt of Edwin Meese. A bunch of us got together at Gilman Street, a place that we imagined with our own brains, built with our own hands, and keep going with the love in our own hearts, and dressed up in ridiculous clothes, played a lot of loud punk rock, and threw garbage at each other. And laughed, and felt good to be alive, even in a world so cold and mean that it's hard to imagine even wanting to stay alive sometimes.

That's my America, Kayne, the one that I love. I'll never wear a uniform, or sew a flag on my bomber jacket, and I won't stand at attention when the national anthem plays. I will treat my fellow humans, whatever color, wherever they were born, with love and respect, and try to avoid doing anything to make their lives any harder than they already are. I won't go to war because some politician tells me to or to help some greedy sonofabitch make more money. I will keep learning and growing and trying against whatever odds to make this a better world.

America is not about flags and armies and the bombs bursting in air. It's about life, liberty, and the pursuit of happiness. It says so right in the Declaration of Independence, and you could look it up. Someday, if the human race survives, there will be no flags, and no borders, and no one using a twisted idea of "love of country" to trick innocent people into killing each other. Someday no one will starve to death, and no one will have to sell their bodies or souls to the rich and powerful in order to survive. Someday, we as a people, all over this planet, will see that if we're ever going to make it to heaven, it's going to have to be right here on earth. Yeah, maybe I'm a crazy dreamer, but that's the day my American dream comes true.

GUEST OPINION:
ACE BACKWORDS

I'd like to talk about something that doesn't get addressed too often in the underground press, perhaps because it's so damn depressing: Jobs. Corporate jobs.

Everyone has their own definition of "the Underground." To me it's defined by one line: corporations. And which side of the line are YOU on?

It's easy to rebel against the corporations when you're a teenager. You can shave your head. Wear black leather. You can go out on Saturday night and scream and yell at the fascist corporate pigs. But Sunday morning you can wake up in your parent's house and eat your parent's food.

I'm 31 years old. I'm a "lifer." I couldn't leave the Underground if I wanted to. And I don't. Which brings me to the subject of jobs. If, for whatever reasons, you decide you can't "sell out" - that you refuse to sell your soul for a suck on the Corporate Tit - you will discover an alarming scarcity of "alternative" jobs. You will most likely be poor. Very poor.

The last few years I've been living off my wits, scraping together about $200 a month off my artwork. This means a lot of Ramen noodles. And the holes in my jeans aren't fashion statements.

And I'm one of the lucky ones. Go to any soup kitchen and you'll find dozens of talented musicians, poets, artists, etc. This is one of the most abominable tragedies of this fucking soulless culture. The free-er your spirit, the more difficulty you're gonna have chopping it down to size to fit into the world of corporate conformity. Meanwhile, fat-cat, slime-ball lawyers and two-bit, corporate hustlers are busting the gut-seams of their three-piece suits getting fat off of money up the ass.

Hey, listen up. To me this is the crux of the whole motherfucking Punk Rock movement. Is Punk just another lame, teenage-rebellion fashion pose? Or is it in fact a symptom of a desperate yearning for a real alternative to the corporate zombie lifestyle that ruined most of our parents?

And which side of the line will you be on when you're 31? Let's look at MRR. The staff volunteers their labor. They don't get paid. In other words, they all have "regular" jobs to pay the bills, and MRR is a rewarding hobby on the side.

Now I don't want to quibble with this approach. On many levels it's a very beautiful thing - people working for the love of it instead of for mere money. But unfortunately, to me, this merely sidesteps the Big Issue. What we all seem to want - what we all seem to be denied by this fucked-up capitalistic system - is the opportunity to make money off the labor that we love.

Can MRR go any farther in this direction? Does it even want to?

This is the fatal flaw of the capitalist system. It produces huge quantities of food, services, and luxuries. But the corporate process that produces these goods reduces the worker to a machine, a cog, an assembly line drone, a computer-punching bug-eyed sub-human.

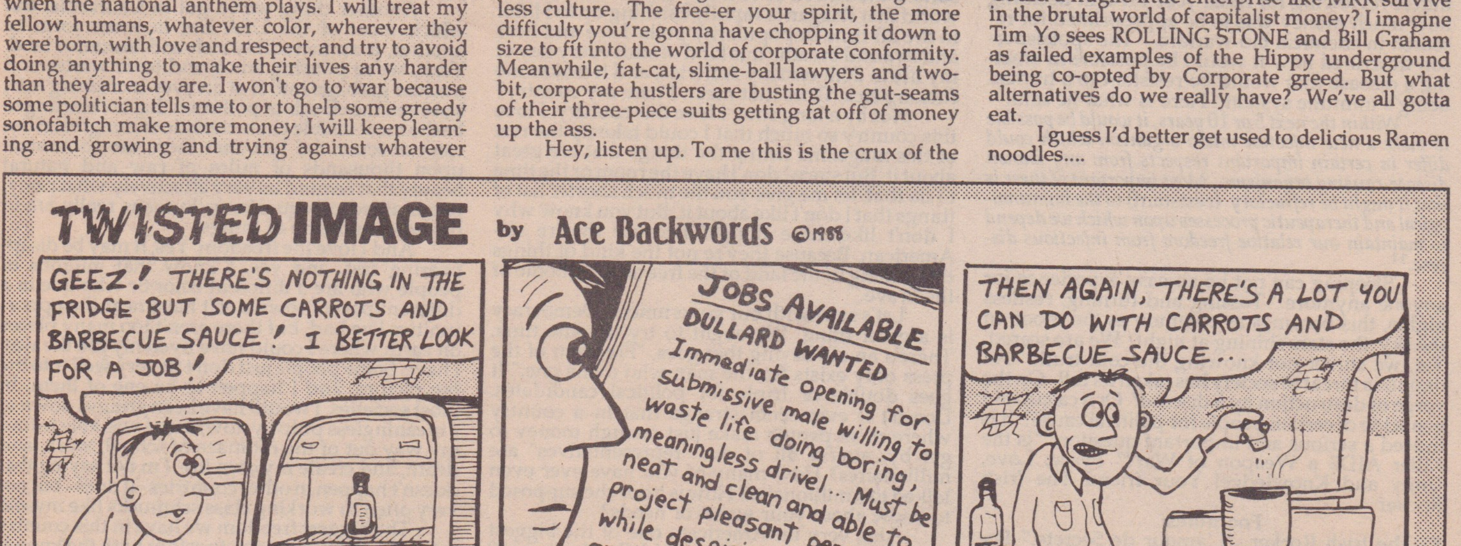
The guy flipping burgers at McDonalds isn't gonna feel pride in his work; isn't gonna feel elevated by his labor no matter how many ass-wipe, award-winning propaganda commercials McDonalds makes. Like that one where the old guy gets a job at McDonalds. "How did they ever get by without me," he says. Satisfied smile. Beaming smile of proud wife. Hey, you can stuff that Big Mac right up your ass, Gramps. Maybe then you'd have something to smile about! I never see many dopey grins at quitting time. Just exhausted relief and melencholy disgust at the hours pissed away.

I should say right here, there are many "underground" people stuck working at McDonalds, at Bechtel, at Bank of America. But to them it's a matter of being captive slaves, forced to labor in a system they don't believe in. What's truly depressing is how many people STILL believe in it. Perhaps because there's so little in the way of alternative jobs.

Take Donald Trump. A great Americn success story. This asshole thinks nothing of evicting hundreds of tenants from their homes so he can tear down the building and put up a high-profit luxory condo. Hey, it:s good bussiness. And you revolutionaries who think the answer is to kill the Boss (hello Frank Discussion), let me assure you there are a million pin-striped assholes just itching to take Trump's place. What do we do about them? Kill 'em all?

What CAN we do? Can the underground be a real alternative to the Corporate economy? Could a fragile little enterprise like MRR survive in the brutal world of capitalist money? I imagine Tim Yo sees ROLLING STONE and Bill Graham as failed examples of the Hippy underground being co-opted by Corporate greed. But what alternatives do we really have? We've all gotta eat.

I guess I'd better get used to delicious Ramen noodles....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GEEZ! THERE'S NOTHING IN THE FRIDGE BUT SOME CARROTS AND BARBECUE SAUCE! I BETTER LOOK FOR A JOB!
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BOOTLICKE
THEN AGAIN, THERE'S A LOT YOU CAN DO WITH CARROTS AND BARBECUE SAUCE...

Time to try to clarify some of the many new features or changes coming to MRR next month, and to hopefully encourage some of you to get involved with it.

**News:** one of the critical new features will be a newspaper-like section. In it, we might want to include stuff cut out from regular papers, and then perhaps run something that explains what's really going on behind that superficial coverage. Or it could be some weird little story you cut out and send in. It could be a piece of investigative journalism you've done or a college term paper. something that delves into a bit of history on topics coming up in the news. We are really depending on those of you who want to see more issues dealt with in MRR to do it. So, if you have some interest or expertise or just a good eye for materials to clip out, please start sending it in to MRR News.

**Bands:** as a way to better organize MRR, we will have two sections for bands. The first will be set aside for newer bands. This section will consist of short articles, photo, logo and address. The information should be kept concise, include a brief history, musical direction or description, ideas, lyrics, opinions, and/or discography or tapeography, as the case might be. As a band develops more musically/ideologically, we will be more than happy to print longer articles/interviews.

For more established bands that fit this description, we will continue to print pieces on you, but we would prefer the latter because of the obvious extra room for creativity. There are many ways to communicate your ideas, and the question & answer mode is but one. Give it some thought. And of course send in any artwork, logo, lyrics, photos to help the layout graphic-wise. Bands/interviewers, please avoid sending bullshit hype and press release stuff for print.

**Artwork:** with the expansion of our format, at least two full pages of each issue will used for art and graphics alone. Like the majority of content in MRR, we need contributions of the readers for this section. Format is open to all types of art, including drawings, comics, clip art, collage, ink block prints, photography, etc. The subject matter should center around the basic ideas communicated in MRR, but in no way should be restricted to a musical theme. We might run a few pages of just one artists contributions, or might run a mixture of many artists. We are looking for artwork now, so please send in samples as soon as possible.

**Fanzines/Promoters/Radio Programmers/Stores/Distributions/Record Labels:** we will continue to be running short articles on what your project is all about. This amounts to a free ad for you, so it will be well worth your while to send in either mini-interviews, or better yet, small articles you write on just what you're doing and why you do it. We would also like to get some kind of graphic/logo to go with it. Again, no press release material.

**Classified ads:** over the years many people have wanted us to do this, and we will finally have the space to accomodate you. Our prices will be 40 words for $2, and we encourage you to send in your ad typed, or at least printed clearly. We don't want to run ads that are encouraging racism, sexism, fascism, or violence.

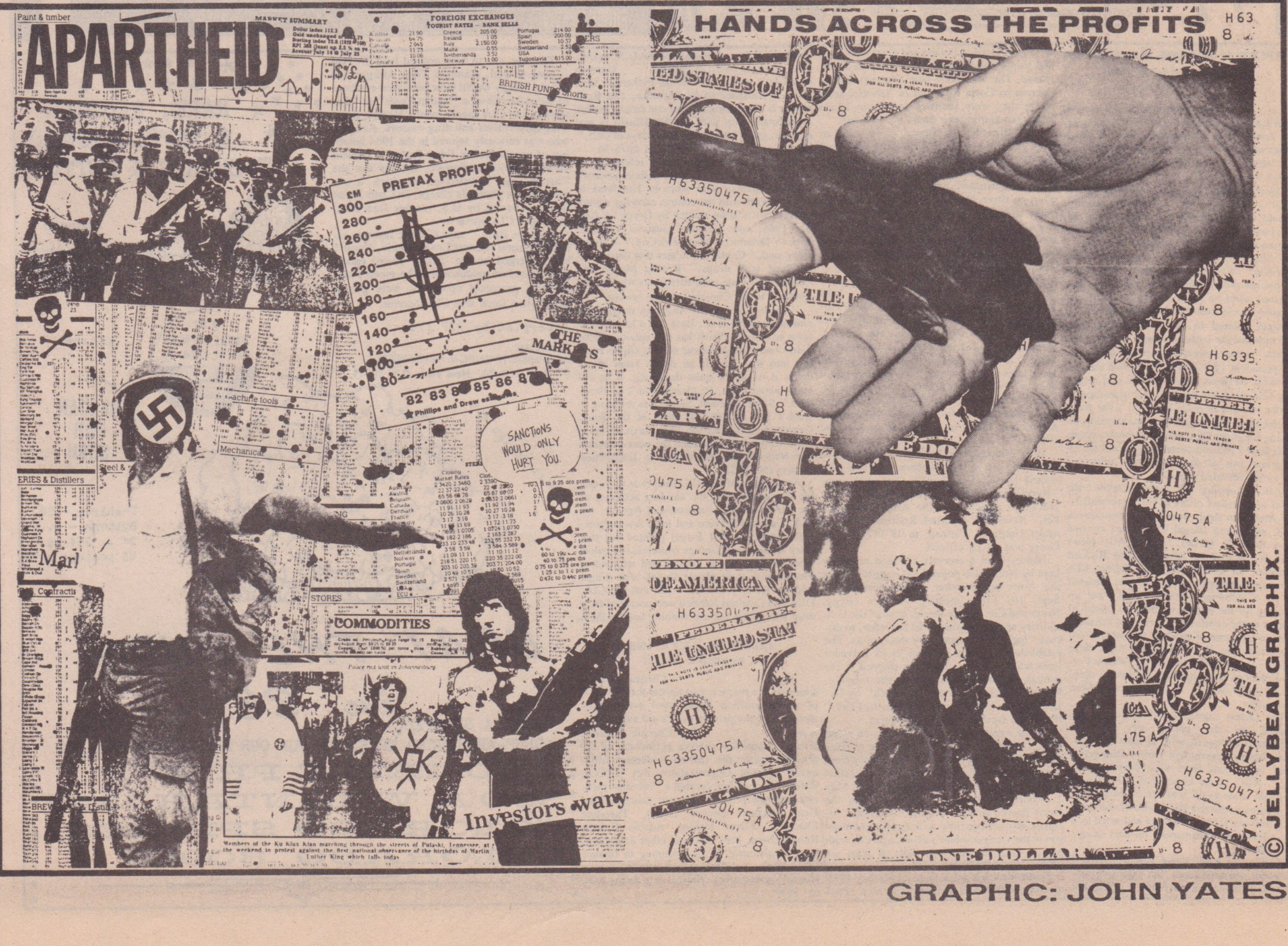
**Display ads:** we will be trying to fill many more pages of ads in order to be able to afford this larger format. We raised our ad prices 3 years ago in order to raise some money to fund Gilman Street Project, and now that it is solvent, we can afford to drop prices back to what they were then (see rates on page 2). But we're depending on as many people as possible with products out to take advantage of this.

**Interviews:** besides band interviews, we are extremely interested in in-depth articles or interviews about other active and inspiring people. There are many behind-the-scenes people out there who never get the recognition they deserve, so let's see some exciting submissions in this department.

**Articles:** MRR is well known for having politically-oriented features, and we want to continue with that, but would like to be running pieces on many other subjects, including history, art, psychology, humor, science and how it affects us, etc. Before embarking on writing something for us, please get in touch to talk over what you want to do. If it's something you've already written, then just send in a xerox copy for us to peruse.

As with all other types of materials being submitted to MRR, we request you send them in typed (especially long pieces) on some kind of standard typeface. If you have a Macintosh, then send it in on disc, and we'll return the disc to you immediately. This makes our ongoing nightmare of processing all these materials a whole lot easier.

I must admit I'm somewhat nervous about this expansion. Raising the cover price is something I never wanted to do, but in expanding from 72 pages to 128, it became a necessity. We polled readers about what they thought, and most who responded said they thought it would still be a bargain at $2. MRR is a reader-manufactured magazine (meaning we depend on readers for 90% of the contents), and we will know soon enough whether this change can be sustained by our community. But especially in the area of news and news analysis, ads, and mini-interviews, we're really depending on you all for ongoing growth. Thanks.....



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# CONTRA ARMS SCANDAL

GUARDIAN—JUNE 8, 1988

By JACK COLHOUN

There is mounting evidence that Bush's office was deeply involved in clandestine contra arms supply networks in which planes unloaded guns in Central America and later landed in the U.S. with cargo holds loaded with cocaine.

"Bush's office was an important operational center for contra support activity. Donald Gregg [Bush's national security adviser] was in a sense another Ollie North running another network to support the contras," Dan Siegel of the Christic Institute told the Guardian. "It's inconceivable that Bush's two top foreign policy aides [Gregg and Col. Sam Watson] could be so intimately involved with the contras and Bush know nothing about it."

Siegel pointed to recent revelations that have exposed the outlines of an "Arms Supermarket," a covert weapons pipeline tied to the vice president's office which supplied the contras with weapons before North and retired Maj. Gen. Richard Secord's gun-running Enterprise was put in place in 1985. "The Arms Supermarket was an unlikely partnership involving longtime CIA arms merchants, agents of the Israeli Mossad secret service and the intelligence arm of the Honduran military," Newsweek reported May 23.

"After dropping off their weapons, the planes and contact pilots of this makeshift Israeli-American airlift went back to business as usual, smuggling illegal Colombian cocaine across the U.S. border," stated ABC News April 7. Newsweek revealed that Richard Brenneke, an arms dealer and former CIA agent connected to the covert action, admitted that the Colombian cocaine cartel "put up financing for the operation, used its planes to fly arms to the contras and then used the same planes to fly some of its drug shipments from Colombia to the U.S." Brenneke made these allegations in a deposition to the Senate Foreign Relations subcommittee chaired by Sen. John Kerry (D-Mass.), which has not yet been made public.

"The [Arms Supermarket] operation was launched in the spring of 1983 at Washington's request, with at least $20 million of Israeli government money later reimbursed, we're told from U.S. covert operations," ABC News concluded. The Israeli side of the arms airlift was run by Mike Harrari, a former Mossad agent who coordinated Israeli military sales in Panama and acted as a close adviser to Panamanian military leader Manuel Noriega.

According to ABC News, the U.S.-Israeli arms airlift operated from "an extensive network of Panamanian airfields." Weapons were purchased in Poland and Czechoslovakia and shipped to Panama where they were offloaded. The arms were later transported from Panama to Costa Rica and El Salvador from where they were funneled to contras inside Nicaragua and in their bases in Honduras.

José Blandón, a former close aide to Noriega informed the Kerry panel last April that the U.S.-Israeli arms network operated out of Panama until 1986. Blandón suggested if the administration bore down too hard in its effort to drive Noriega from power Noriega might tell all he knows about Bush's connection to the contra gun- and drug-running operation. Blandón recalled that Noriega had once bragged he had information which "could affect the elections in the U.S."

Newsweek reported that in his deposition Brenneke described Gregg as "the Washington contact for the [Arms Supermarket] operation." Allan Nairn reinforced this point in a March 1988 article in The Progressive, noting that Gregg served as "a clearinghouse" in Washington in 1985-86 for private arms sales to the contras. Jane Hunter, editor of Israeli Foreign Affairs (IFA) newsletter, repórted in the May issue of IFA that "Gregg is well connected to Israel and in 1981 served as a liaison to Israel on matters relating to the contras."

Felix Rodríguez, a "retired" CIA operative with close ties to Bush's office, was also connected to the U.S.-Israeli arms operation. "Rodríguez was a close friend of Mario Delamico, a principal in the Arms Supermarket," Newsweek reported. Rodriguez worked under Gregg in Vietnam in 1970-72, when Gregg was a CIA official.

Entries from a recently released notebook kept by North also pointed to Gregg's links to the Arms Supermarket. North described a Sept. 10, 1985, meeting between Gregg, North and Col. James Steele, head of the U.S. military advisory group in El Salvador, to discuss "log[istic] support" for the contras. The establishment of an air base in El Salvador from which weapons could be shipped to the contras was an agenda item in the meeting. North also referred to an "approach" by Delamico, who "claims to be close to the FDN," the contra faction based in Honduras.

"Two weeks later [after the Sept. 10 meeting]. . .North recruited Rodríguez to oversee the air base at Ilopango" in El Salvador from which the North-Secord arms supply operation was based, wrote the Los Angeles Times May 1. Rodríguez became a key figure in the North-Secord airlift. "During that period Rodríguez spoke frequently with Gregg and Watson in the vice president's office, and met with one or both of the Bush aides at least six times," the newspaper noted.

North recorded notes from a February 1985 meeting between Rodríguez and Gen. Paul Gorman, then commander of the U.S. Southern Command based in Panama. Gorman noted in a memo to Thomas Pickering, then U.S. ambassador to El Salvador, that Rodríguez is "operating as a private citizen but his acquaintanceship with the VP [Bush] is real enough, going back to the latter days of DCI." Bush was director of the CIA in 1975-76.

North's notebook contained references to Gustavo Villoldo, a counterrevolutionary Cuban-American who went to Honduras in 1983 to work with the contras carrying a letter of recommendation written by Gregg. A June 23, 1986, note stated, "Gustavo Villoldo. Ties to Delamico, Martin/McCoy." Another entry said, "Contact indicates that Gustavo is involved with drugs." Ronald Martin and James McCoy are arms merchants who are defendants in the Christic Institute lawsuit.

"As the top cop for stopping drugs from coming into the U.S., Bush has a lot of questions to answer: Bush has to explain why he didn't know about dozens of drug flights coming into the U.S. If he didn't know about them, it would be quite damaging. If he did know about them, he clearly won't be President," Siegel asserted. Siegel was referring to Bush's role in 1982 as head of the South Florida Drug Interdiction Task Force, an operation which was expanded the next year into the National Narcotics Border Interdiction System (NNBIS).

As the head of NNBIS, Bush was responsible for coordinating the antidrug activities of the CIA, the Drug Enforcement Agency, the U.S. Customs Service and local law enforcement agencies. But Siegel pointed out that Gary Betzner and George Morales, two pilots who ran guns to the contras and returned to Florida with their planes loaded with drugs, told the Kerry panel last April that the CIA, DEA and Customs Service were aware of their drug smuggling but did nothing to stop them.

GUARDIAN—JULY 6, 1988

By ROGER ADAMS

—Christic Institute attorneys are preparing to appeal the dismissal of a multimillion dollar civil suit against members of the private contra aid supply network. The Christic Institute leveled conspiracy charges against the 29 defendants under the federal Racketeer Influenced Corrupt Organizations Act (RICO), stating that they had created a "criminal racketeering enterprise." The suit charged Maj. Gen. Richard Secord (Ret.), Theodore Shackley, Albert Hakim, Adolfo Calero, Robert Owen, John Hull and other defendants with involvement in drug running to finance the contras, political assassinations, money laundering and other criminal acts dating back to 1959.

The case was to have opened June 27. Had it gone to trial, plaintiffs Tony Avirgan and Martha Honey would have presented evidence of the existence of a "Secret Team" or "Enterprise" of CIA agents, contra leaders, right-wing mercenaries and drug runners. Avirgan, who was seriously injured in the 1984 bombing of contra leader Eden Pastora's hideout during a press conference, charges that the "Secret Team" carried out the attack. It was planned, the plaintiffs charge, on Costa Rican farmland owned by U.S. rancher John Hull, an alleged CIA operative.

"George Bush," says Christic Institute assistant general counsel Lanny Sinkin, "would have emerged as the 'Secret Team' candidate" based on evidence that the group's off-the-shelf procontra operations were put in place when Bush was CIA director.

Excerpted by RTP from

Guardian
*INDEPENDENT RADICAL NEWSWEEKLY*
33 West 17th St. New York, N.Y. 10011

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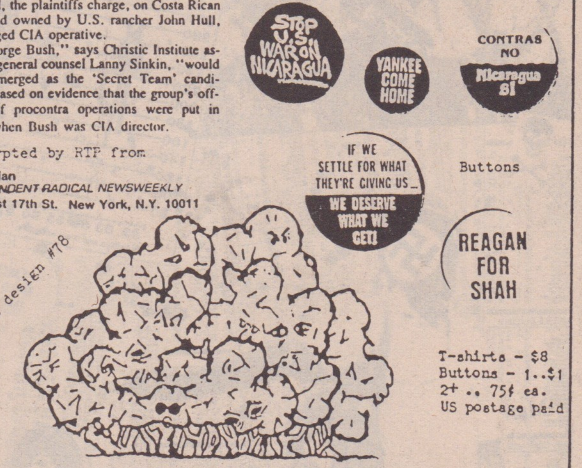
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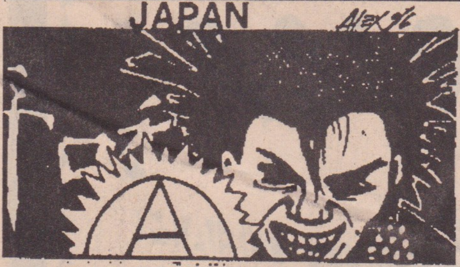
## JAPAN



Summer in Japan can get pretty damn hot at times. I guess it's just the tropical climate that Japanese summers bring. I don't suppose it's so hot up north in Hokkaido, but the Tokyo area gets really boiling during July and August.

Now, it's true that certain things can remind us of other certain yet remotely related things. For me. the hot muggy summer weather reminds me of Hiroshima. You see, I visited the city years ago. and arrived just to catch the tail end of a typhoon that was sweeping across Japan. I remember it being the hottest most humid place I've ever been, even in late August. This year, once again, I am reminded of Hiroshima, and my thoughts turn to the arms race in general. Honestly, if you ever come to Japan, be sure to visit the museums at either Hiroshima or Nagasaki. If you can't though, I would reccomend you read a very good book called "The Day Man Lost". It is very well put together, factual and very readable. But it is part three of the book that makes the book so special. Part three of this book is the first hand accounts of what it was like to be in the city of Hiroshima that fateful August 6th years ago. Find it if you can, you won't be disappointed. From Kodansha International.

Let's see now, the scene. DON DON have been going through so many member changes it's hard to keep track of it all. The latest lineup really rips it apart, straightforward hard thrash core with the gruff vocals that Jap-core is getting famous for.

LAST BOMB broke up and reformed as FINAL BOMB. Haven't seen them gig yet though, so I don't know if they're playing the same ol' songs or not.

SCUMBAG is in limbo looking for new members now that Kenji is in the States and the bassist quit. Hi Kenji! Genki? I really hope they keep it going since SCUMBAG is the happiest sounding band I've heard for years.

HELLNATION is a band made of two ex DON DON members. If you, like me, enjoyed the old DON DON songs, then you'll probably like HELLNATION since they are playing the old songs of DON DON. Whew! Aren't there any effective pronouns to use when refering to bands?

Good ol' Masami from GHOUL fame is still around, this time with a band called SQWAD. I don't know if the spelling is intentional or an honest mistake, but that's the way it's spelled.

TRASH are still about, new lineup with the same ol' enjoyable rock inspired punk. No, let me change that. Their music is less punk and more rock'n'roll, but still I can enjoy it.

It seems that Funhouse Records in West Germany is picking up some records off the Selfish label. Maybe now all you westerners will be able to afford some records from the Japanese scene. I know all too well how the exchange rates at the bank jack up the price of Japanese goods. Hell, records are expensive enough here in ¥en as it is!

Okay, from the mailbox comes many letters asking for the addresses or how to contact all these bands mentioned in these reports. Well, the problem is twofold here. First, not many bands take the trouble to have their addresses printed on records, tapes, zines etc. Phone #s seem to be the norm. Then, when addresses are printed, there comes problem #2. Kanji.

Kanji is the unique Chinese writing characters that were brought into Japan hundreds of years ago. Since then, kanji has evolved into two other forms of writing, known as katakana and hiragana. The two Kana systems are phonetic, but kanji is not. There can be usually two or three different phonetic readings for any given kanji symbol. Most of these changes refer to place names, and it's easy to see why train stations usually have the name written two ways. One sign in kanji, and one more in phonetic kana, and even one more at times in alphabet letters. So unless the address is written phoneticly, even my wife who is Japanese can't help me to "read" the address acurately. She can write it, but can't read it, sound odd? Not to anyone who has bothered to study the language.

HELLNATION
MORGAN

Anyway, what follows are some addresses to bands that I know to be accurate. First is the address of MCR Company, home of the band FUCK GEEZ. FUCK GEEZ are. by the way, coming up to Tokyo for a gig, August 26th at Antiknock in Shinjuku. Check it out if you can. MCR. Co/ 157 Kamiagu/ Maizuru-shi/ Kyoto-fu /624 Japan

FEARLESS VAMPIRE KILLERS are a band from Yokosuka and have their own record label called Adventure Family Records. contact them through AFR Water Land/ 2F Sanno Heights/ 1-25 Otaki-cho/ Yokosuka-shi/ Kanagawa-ken/ 238 Japan.

JELLY BEANS can be contacted through the guitarist. Buryu Suzuki/ 212-3-101 Kamikawara-cho/ Akishima-shi/ Tokyo-to/ 196 Japan.

Oh yes! Contact DON DON.through, Yoshikawa/ Kyoei-sou #2-5/ 1-18-21 Amanuma/ Suginami-ku/ Tokyo, Japan.

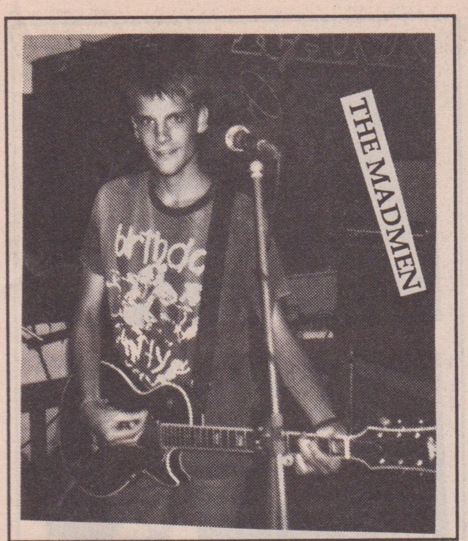
From Osaka comes a band called COWARD. They had a flexi out about a year ago, and I really don't know if they are still around or not or what. Anyway, here is the address printed on the record jacket, Skeleton Records/ 6-2 Kuroharajonai-cho/ Neyagawa/ Osaka/ 572 Japan.

A very good tape compilation has just come out from XPX label located in Kyoto. Seven bands, twenty six songs, all good hard core, all Japanese bands from northern Hokkaido to southern Nagoya. I don't know how much it is for overseas, so write first and ask. XPX c/o Izumi Kubo/ 35-3 Sannai-cho Sennyuji/ Higashiyamaku/ Kyoto/ 605 Japan.

DEADLESS MUSS broke up, and from the ashes comes ZAMZA with an eight song demo tape called No Money Life. Again, I don't know how much the tape is so write first. Puchi Heights Yahata/ A202 Yahata 4-5-4/ Shizuoka-shi Shizuoka-ken/ 422 Japan.

I guess that just about wraps it up for this time around. I know I haven't been very good about answering some of my mail, but I'm really busy at times. But really, I do try and squeeze in the time to answer the mail, which is piling up since I get quite a lot these days. If you are one of those who asked about addresses, well consider this your answer, this months report that is. I'll still try and get your letters answered. Bye:
Roger Armstrong/ 3-24-11 Midorigaoka/ Zama-shi/ Kanagawa-ken/ 228 Japan

**Queensland-** The scene here is nearly on the verge of another breakout. There are plenty of new bands forming, but the World's Fair (known as Expo) to be held in Brisbane is posing a very serious threat to alternative venues. The police have been given orders to keep punks and blacks off the streets so as not to ruin our 'reputation' internationally. For some unexplained reason, casinos and brothels will remain open. The police here have a very bad reputation and are backed by very tough laws. Ex-


THE MADMEN

I DENY p: Beppe

RAW POWER p: Biciol

FALLOUT

amples: street protests are banned, and police can search a house without a warrant on suspicion of drugs. Ask D.H. Peligro from the DKs about Queensland police hospitality.

There are three main punk centres in Queensland: Brisbane, Rockhampton, & Townsville. The band situation in Brisbane has always been the best. Early bands such as The SAINTS and RAZAR were from Brisbane. Established bands in Brisbane include BAD RONALD and CRUCIFIED TRUTH (who publish shit on brisbane zine). Marky Hardcore's band DISPUTE split last year. New bands include ACT, COMMUNITY DISTURBANCE (ex-FATAL VISION featuring Laxi Tiv), and refugees from Rockhampton BESERK SURGEONS. The main venue in Brisbane is The Outpost. Other venues include Cryptonics, the Crystal Club, and the ever-changing Morticia's. Main drinking pub is the Treasury. Rockhampton has gone down badly lately band-wise. Although there are quite a few punks there, there are no venues and the police have a vendetta against self-run gigs. Last year saw the split of SMEGMA, who published FFF fanzine. Singer Disease is forming a thrash band, and bass guitarist Bollox is putting together a double cassette of solo stuff. BESERK SURGEONS, as I already said, have emigrated to Brisbane. The only venue in Rocky was Pedro's Wine Bar, but the pigs have closed it down. Gladstone Music Centre is the only import store and do a great job.

The Townsville scene has been much quieter since mega-thrashers NOISE left for Melbourne. Ruth Rebel does a great radio show on 4TTT FM and publishes a zine called Wot No Toilet Paper Again. The Mushroom Club was closed after SMEGMA's gig last year. LETHAL INJECTIONS have changed their name to THE MADMEN and in their own words "swapped mayhem for melody." There are a few swampy bands up there but that's it for now. So that is the exciting Queensland scene. Sorry if anyone's been missed but I think its a pretty comprehensive look at our scene. For NOISE or SMEGMA demo tapes or fanzines, write to Bollox/ P.O.Box 300/ Rockhampton/ Qld. 4700/ Australia.

## ITALY

Ciao a tutti! What comes in your mind if I say Italy? 1) Spaghetti? 2) Mafia? 3) Fascism? or 1) Raw Power? 2) Negazione? 3) Indigesti? If you answered like the 1st three you're lame, if you answered like the 2nd three you're cool. TAMPAX, the seminal Italian punk band, the first one who relased a record back in'78, a split 7" with HITLER SS, needless to say a super collector's item got officially back together and they will have an LP and a single out soon, with a total new music direction from their early days, on Attack punk. Also from this label "Scream From the gutter" by RAW POWER has been reprinted on clear vinyl. By the way RAW POWER have thrown away their recordings for their up and never coming LP "Mind to Kill", but I've heard they're recording again. TRAUMATIC, an early Italian punk band who broke up in '83 reformed last month with 3/4 orginal lineup performing new material and saving a couple classics. INFEZIONE will have an LP named "Chiediti il perche out soon on Stiv's label TVOR on VINYL, also IFIXTCENTCEN plan an LP, and both bands have recorded at Westlink in Pisa. Watch out for this great release 'cos IFIXTCENTCEN are the ideal crossover between Doggy Style and Beatnigs. CHEETAH CHROME MOTHERFUCKERS "Live in Berlin" LP out now on Germany's Destiny Records, UPSET NOISE toured Europe and were satisfied, the band says have enuf material for an LP. Illegal Idea re-emerqed as ILLEGAL, and recorded for a 12" out by the time you read this. In Udine, their hometown, a squatted center opened and have shows requlary. L'Indiano, the squatted center in Firenze, was threatened with eviction, so punks did an instant demo, with 2 days of shows and a national gathering of Italian squatted centers. What happened next? L'indiano is still going strong, and another squatted center (a vacant school) opened in the same city, not bad uh? Rome bands FORI COLL' ACCUSO and LAGER have broken up, but new bands are practising, such as BANDANA and FISTFUCKINGARMY. The squatters of Forte Prenestino have published a magazine that shows their activities in their 2 years of squatting. ROTTINCULO from Milano have changed their name into MAZE, and DEATHRAGE have an LP out now, Yes it's speedcore, frankly not my cup of tea. From GDHC a great new release, a compilation LP named Lethal Noise made by a guy named Simone Frinquelli/ C.P. 27/ Reggello 50066 with good new bands as U.N.S and CARCINOMA. More releases include CRIME (no relation) and BANGGANG split 7 "EP, both from Genova.

Here's a list of bigger distributors, they also sell to stores: Materiali Sonori/ Via Goldoni 42/8/ Mestre 30174... Toast/ Via duchessa Jolanda 13/A/ Torino 10138... Multimedia Attack/ Via di Lame 57/ 40122 Bologna... and a list of smaller but efficient mail orders: TVOR/ C.P.804/ Como 5 Como 22100... U.Y.A. c/o Johnny Gardini/ Via Isonzo 9/ Meldola 47014/... Controcultura c/o Adrano "Magoo" di Gaspero/ Via delle Cave 1/ Faedis 33040/... Da Da/ Vicolo del Panico 2/ Firenze 50123...

More upcoming bands are MADHOUSE from Ferrara; KOORARO, DISCIPLINATA from Bologna; RANDAGI, FUCKORDER, ORIGINAL GRAVITY from Napoli. On the touring front, Zero Boys played here and were great, together with Toxic Reasons (with their Italian guitarist) and also Verbal Assault and Erre Kappa Elle that's how people used to call RKL and soon we will have Nomeansno, a pretty hot summer. On the fanzine front GDHC sixth issue out now, send $3.00 ppd by air to GDHC/ Walter mochi Viale Carducci 38/ Livorno 57100. Another zine is Pazzia Estrema c/o Fausto Balbo/ Via Borghedo 41/ Garessio 12075.

And finally, I'm looking for old singles by Shangri-las, Supremes, Chiffons, can you help me out?

Enrico GDHC/ Walter mochi Viale Carducci 38/ Livorno 57100/ Italy

## FRANCE

Hey, help from France! We have a "new" president in a week, sure, the "socialist" Mitterand, I think, but we have also a new great nightmare: a big "nazifascist" wave with 14% of votes for Jean Marie "Adolf" Le Pen and his gang, "the National Front", that we changed in "National Affront".

This result has some causes: all partisans of conservative tendencies like RPH or UDF go to the N.F. because, since 1958 where De Gaulle and the "Gaullist party" have taken the power, the situation gets worse and worse each year (corruption, racket of the institutions of the state by members of UDR/RPH, French "Irangate" and other satanic business,etc...). And on the other hand, the "official" and "institutionnal" parties like Socialist Party (Mitterand) or "Communist" Party (Marchais) have organized a challenge between them but they have forgotten the poverty, the workers, all the real preoccupations of our people.

For years and years, all political parties have offered to the people is a big political circus and all people are completely resigned in disgust. So, during our last election, on april 1988, 14% of people have voted for "N.F.". It's not 14% of fascists, nazis or French KKK men, but a minority of political fascists use the feelings of this angry population.

On the other extreme of our country, we can see a big movement against the conservative politic and the fascist party. In Nouvelle Caledonie islands, we have actually a big battle between Kanaks and their party, FLNKS, and the police and army (4 cops have been killed between the two cycles of our election). On Bretagne, the Breton Revolutionary Army comes again into action by bombs. On Corsica, the situation is completely in emergency state, with many attacks by bombs and guns of FLNC against police. On Euzkadi North, emergency state means many arrests, expulsions of Abertzale (patriots) to Spain.

On May lst, there was a big antifascist demonstration, with 100,000 demonstrators against the fascist meeting and in a popular district of PARIS, punks and radical movements have organized an anti-fascist carnival with bands: BRIGADES, HAINE BRIGADE, LA MARAUNTA, LAID TUENARDIER,etc...

All the alternative movement attack the fascist ideology by songs, records,fanzines. AUSWEIS with PUPA LESLIE, a young black kid, has recorded a song against Le Pen and Pasqua, our chief of police forces, and this song is forbidden on TV channels. A great battle between conservative and fascist ideology and alternative forces (ecologist, anarchist, communist, punk, humanist tendencies, not the old politician parties like PS or PC) must be organized in the life, not in the elections. It is a battle for our life, our big places, our free press, our security against fascist aggressors, and for this battle, solidarity, energy, unity on clear basis are important. So, we must continue to work with international movement and our friends of all other countries. Support the antifascist scene, fight the negative attitudes like alcoholism, drugs, sexism, rivalry, and coordinate more and more the activities of each positive tendency.

So, in fact, "Samedi Soir Dimanche Matin" has organized a gig on Ivry with KINA and VERDUN on April 23th. BRIGADES and LES CADAVRES organized many gigs in suburbs and provinces. On June 15th, we have a great thrash festival with LOUDBLAST, BUTCHER, NOMED, AGRESSOR, PURULENCE and the WITCHES (the only all-girl band here, in hardcore/thrashmetal wave). On May 15st, at la defense, we have a gig with RKL, NO ALLEGIANCE, PURULENCE and HEIMATLOS.

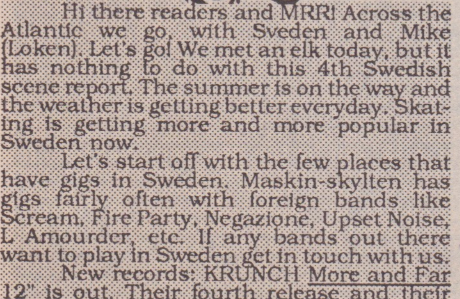
ORIGINAL DISEASE

On labels, the first single of COSMIC WURST is out. On Jungle Hop, the 3rd LP of LES GNOMES, a Japanese sampler called Virus, a split LP of PHOBIA (Grenoble) and Gruel (US). On New Wave, we have the first single of Ataque Frontal (Peru) and re-pressings of VERDUN 12" Smash the H-block and Abaddon (Poland) LP Wet za wet" On Plastic Dolls Records, a label created by VERDUN, their first LP for September. Also for LES CADAVRES, first LP in September, on New Wave Rds called Images Are Always There. Re-pressing of first single of SCRAPS, Apartheid. On Negativ Rds, a LP of German band, but I don't know their name. On Autodafe Rds, new single of HEIMATLOS.

Some news on bands; KROMOZOM 4 has split. LES VAMPIRES have recorded a fun vinyl under the name of SEX BIDOCHONS (Bidochons is a fun family in French cartoons) on GMG-Venus in Furs Rds. It's a parody of Sex Pistols: same sleeve, same music but fun lyrics. The singer of COCKROACHS is now in KRULL. New record of DERURIER NOIR, on Bondage Rds. NOMED (thrashmetal band from Le Havre) releases a 12" in June, 5 songs of very powerful thrashmetal. DEATH POWER has released a demo and searchs for a label. It's also a thrash-metal band.

New Wave Records searchs for all-girl bands for a sampler LP on September. Hey, send demos and biography to: APMC/ BP 6/ 75462 Paris Cedex 10/ France, very quickly,thanks!

So, that's all for today, I prepare for the next scene reports some addresses for your holidays in France! Just a note: a new recordshop, "les Etablissements phonographiqucs de l'est" (east phonographic factory) 115 rue du Chemin Vert/ 70011 Paris. Contact them to sell your records! Bye! And don't forget the future sampler LP that Phil of KRULL release on its own label, (and for all other addresses,write us: APMC/ BP N°6/ 75402 Paris cedex 10/ France).



Hi there readers and MRR! Across the Atlantic we go, with Sveden and Mike (Loken). Let's go! We met an elk today, but it has nothing to do with this 4th Swedish scene report. The summer is on the way and the weather is getting better everyday. Skating is getting more and more popular in Sweden now.

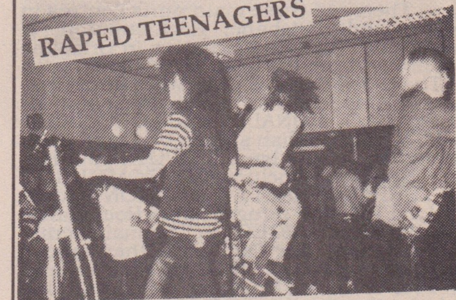
Let's start off with the few places that have gigs in Sweden. Maskin-skylten has gigs fairly often with foreign bands like Scream, Fire Party, Negazione, Upset Noise, L Amourder, etc. If any bands out there want to play in Sweden get in touch with us.

New records: KRUNCH More and Far 12" is out. Their fourth release and their second 12". This record is one of the best new releases- fast HC with some jazz influences and dark music. They went on a short German tour in March and it went well. They also have t-shirts for sale. Write to Massproduktion/ Box 2035/ S-850 02 Sundsvall/ Sweden.

photos: M & F Grehn

MARTIAL MOSH

PALIMPSEST



16 BLåSARE UTAN HJARNA

From the hometown of SLAM comes a young band who's called DROSS and they have a cassette out for $3 postpaid. They are also going to put out a split tape with HORSE LAUGH, so write them: Patrik Soderberg/ Asagatan 23/ 803 57 Gavle/ Sweden.

TOTALITAR who have put out one 7" e.p. is now working on their 2nd 7" EP to be released on Loony Tunes Records in England. Also, DISACCORD who have been together since 83(?) at last are going to release a 7" EP also on Loony Tunes. Babs or Peter Ahlqwvist is the guy who runs the label Uproar Records. Some new releases on Uproar are: HAPPY FARM On A Mission With Batman 7" EP, and KAZJUROL A Lesson In Love Cassette. Also Uproar is doing a Swedish comp LP that should be out soon called Hardcore For the Masses- the Core Of Sweden. Some bands on the comp LP are going to be TOTALITAR, G-ANX, 16 BLASARE UTAN HJARNA, RAPED TEENAGERS, ASOCIAL, etc. The comp should be out in the middle of July, so write to Uproar Records c/o Peter Ahlqvist/ Ringv. 11/ S-773 00 Fagersta/ Sweden. Did you remember the Indian massacre at Wounded Knee? There's a Swedish band who got their name from this historic battle. They have a self-produced 7" EP out. They sound very much like old D.R.I., buy it! $4 to: Mikko Kukkula/ Marstorpsv 15 E/ 612 00 Finspang/ Sweden. Punish Records they put out a live EP by White Flag. ROVSVETT has just been in a 16-channel studio to record for the split LP that's gonna be with Plague from Ohio. That should be out in June/ July on Punish Records so write him or me (Mike) for more info. Yeah, he also did help 16 BLASARE UTAN HJARNA to put out their 2nd cassette and will maybe help them out in any way in the future. I hope so or what do you say, SNUFFE? Punish Rec. c/o Stefan Wiklander/ Profilv 18A/ S-612 00 Finspang/ Sweden. 16 BLASARE UTAN HJARNA have a 3-track 7" EP out now on Fetvado Rec. The title on the 7" EP is gonna be Cirkeln ar Bruten and it will cost $4 postpaid by Mike. They have lots of plans right now, but nothing is 100% clear! But, a split 7" EP with BRUTAL PERSONAL is also planned on M.F.D. c/o Micke Sorling/ F Jallbov. 2/ 712 00 Hallefors/ Sweden. Also, there has been some talk about doing something on Dissonance records in West Germany, so, Oliver Wacha write me now!

From the same town comes a new band called PALIMPSET and they will have a tape out soon on BYT Ben c/o Fredrik Grehn/ Sofiadahlbergsg. 4/ 573 37 Tranas/ Sweden. Fast hardcore! CHARTA 77 has a split 12" out with PEACE IN PARIS, write to C.B.R. or Uproar Rec. for it if you are a Charta 77 fan! From Stockholm, OTAKT put out a 7" EP called Alternativ Livsstil, write to C.B.R. for it. Yeah, maybe so will the split 7" EP with FILTHY CHRISTIANS/G-ANX be out soon! G-ANX should also put out their own 7" EP too! Write to: Per Thunell c/o Filthy Christians/ Halsinggardsv. 13 A/ 791 43 Falun/ Sweden. G-ANX c/o Steve Hakenskog/ Vipev. 16/ 561 39 Husqvarna/ Sweden. CRUCIFIX, not CRUCIFIX from U.S.A., is a young band who will have a 7" EP out in the future on the M.F.D. label. TT-TASK has put out a 4-track 7" EP and they sound much like Asta Kask and if you want it write to: Nippe Lowenborg/ Stenkvistav. 19E/ 633 57 Eskilstuna/ Sweden. MARTIAL MOSH, a new upcoming band, will have a split-cassette out with HORSE LAUGH. BUBBEL-BAD should put out the split-tape and the address is: David Andersson/ Slefringev. 36 A/ 597 00 Atvidaberg/ Sweden. They are as fast as old D.R.I., Siege, etc.

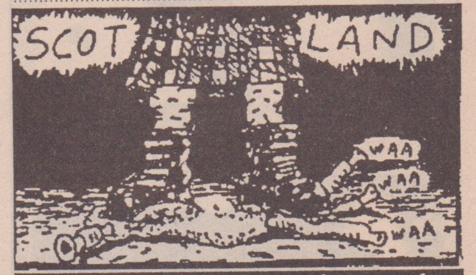
From the same town as Rovsvett, 16 Blasare Utan Hjarna, etc., comes a band called NOBLE DEEDS and they sound much like sisters of Mercy, old Cult, Bauhaus, etc. They have just recorded a demo, so if you want it write to: Peter Akesson/ Ringv. 9/ 573 00 Tranas/ Sweden. Also, I RECALL SIN comes from Tranas and they are in the same style and they work right now on their own material. They will go into a studio later, but write if you want to hear them. For info: Berit Aztor/ Storg. 15/ 573 00 Tranas/ Sweden.

RAPED TEENAGERS are just now on a tour in Europe for 13 gigs that should be in Holland, West Germany and Switzerland between May 20 and August 6, but the week before that they did the record for an upcoming LP that should be out on C.B.R. in the middle of June. 13 tracks and it's called I kraftans klor. Also, a flexi-7" will be out in the July issue of Trust zine! Yeah, the tour is with President Fetch (Denmark) & Savage Roses (W Germany). They also have a t-shirt out so write Sweden for info!

What about zines? Lots of zines are coming out these days or are going to be out! Banan issue #8 has interviews with Svart Sno, Martial Mosh, etc. Write to: Helena Jonsson/ Norrgardsv. 69 7tr/ 184 36 Akersberga/ Sweden. One of the few women involved in the scene! Profitblaskan has issue #7 out and #8 is on the way. Write to the M.F.D. address. Fetvadd (Mike's zine), will have issue #7 out real soon. Bubbel-Bad has 3 issues out and a 4th is on the way, write to: David A.

The sun is shining and I am thinking how fun Sveden & Raped Teenagers must have been, yeah, I am a little jealous. I will also go out and play, but I can't play just with myself—of course I can, but now I must end our 4th Swedish scene report to MRR and I hope you did enjoy it in some way. See you, we will be back with news, info, etc. So, people out there, write me and Sveden for trade, gigs, interviews, etc. Thanx, take care out there, bye and lot's of love. . .Mike (Loken) & Sveden.

Mikael Karlsson/ Storgatan 61/ 473 32 Tranas/ Sweden/ 0140-194 02
Peter Swedenhammar/ Konstruktorsgatan 74/ 582 66 Linkoping, Sweden/ 013-15 93 05

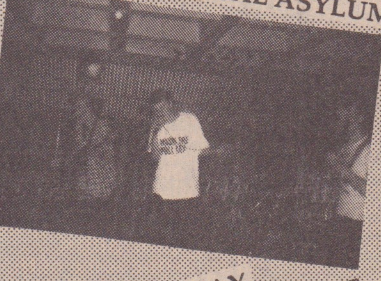


It's about time for another round up from Scotland and as no one else will do one I will. I'll start off by reviewing the "punx" picnic weekend. June 3rd saw a gig at Edinburgh's Calton Studios with AOA, THE NEXT WORLD, GENERIC, SAD SOCIETY and OI POLLOI. Just over 200 folk turned up which is an amazing turn out for a Scottish gig and £104 was raised for Edinburgh hunt Saboteurs. Apart from a minor hassle with a skinhead the gig was a classic by all accounts. A video of the gig should be available now (3 hour, VHS only) for £5 inc postage for the UK. If anyone else wants one then send me a blank tape and 3 dollars for postage. The video, like the gig, is a benefit for the Hunt Saboteurs. The actual picnic attracted around 400 folk from all over the UK and also such places as California and Germany.

Gig wise, it's nothing great, but in the past couple of months we've had shows from Disorder, Dta Morgana, Chaos UK, Concrete Sox and Danbert Nobacon. Though there's a lack of gigs there still seems to be plenty of bands kicking about. AOA finally got their Satisfactory Arrangement LP out but dodgy record label man Steve Endangered is up to his tricks again and did not include the lyric sheet with the LP. POLITICAL ASYLUM have spent £3000 on their LP but can't find a label to put it out. They've got a new guitarist and are a vastly improved band from their old style. OI POLLOI have recorded some new tracks and are doing a split LP with THE APOSTLES if everything goes to plan. THE DISTURBED have got their first piece of vinyl out on Real World Records and it's a classic, 4 tracks of non-metal powerful punk rock. A tape featuring MAXIMUM SECURITY, CHAOTIC SUBVERSION, I.D. PARADE and THE DISTURBED should be released soon on a new tape label being run by THE DISTURBED. STATE OF DECAY are still going though don't seem to be doing much at all. TOXIK EPHEX should be doing a split single with Welsh band Shrapnel on W.O.W. Records and will be

DISTURBED

POLITICAL ASYLUM



STATE OF DECAY

OI POLLOI

DIDGERIDOO

SAD SOCIETY

doing a single on their own Green Vomit label by Glasgow band DISTORTED TRUTH. Some new bands who have demos out are DYSPROSIUM from Kirkaldy and PINK DEATH from Aberdeen. Other bands that are going though don't seem to be doing anything in the way of demos or records are SLAUGHTERHOUSE PSYCHOS and DR. DOOM & THE DOG BISKITS FROM HELL from Edinburgh and BRAIN DAMAGE, EXALT & DIDGERIDOO from Dundee.

Politically we have Thatchers beloved government trying to impose her "Poll Tax" on us, this means that every adult over 18 will have to pay around £400 a year, a tax that makes no account of ability to pay. This tax has been vigorously resisted in most parts with an estimated 80 percent of the public against it. Poll Tax officers have been physically assaulted and communities are coming together to kick out the scum that are putting this tax into effect. Needless to say the "Socialist" Councils have co-operated all the way and if that wasn't bad enough we see parasites like the RCP and universally hated Socialist Workers Party try to hijack the grass roots community resistance for their own party political causes. Scotland has also been targeted by McDonalds "Fucked-food" chain who are opening up their hideous shops in most cities. SMASH THESE BASTARDS.

I'll finish off by listing some of the all important zines and independent publications which are around. Counter Information continues to provide us with news from around the world on all struggles, they have a new address: Box C.I./ 11 Forth St./ Edinburgh/ EH1/ UK. Zine-wise we have Axe Of Freedom, Not A Pretty Sight, Think For Yourself, Beastalking, Go!, Wasted Brains, Pavlovs Dogs and my one Skull and Crossbones. A few folk in Edinburgh are getting together to take over Problem Child zine, any info from my address. Issue 6 of my zine will hopefully be printed by now, available for 2 dollars airmail or a swap. If anyone wants addresses or just wants to communicate then feel free to write. If any mail order service is wanting stuff sold or any big bands like C.O.C are wanting free publicity then take a jump off a cliff please. You are not wanted PARASITES. Honest and sincere letters are encouraged. John A./ 5 Bellfield Ave/ Dalkeith/ Midlothian/ EH22 3JT/ UK.

The South Wales 'scene' explodes!! Well almost, gig-wise things have certainly improved dramatically recently. BUT, this has been due only to the commitment of too few working too hard, when things would be easy if more support work was given.

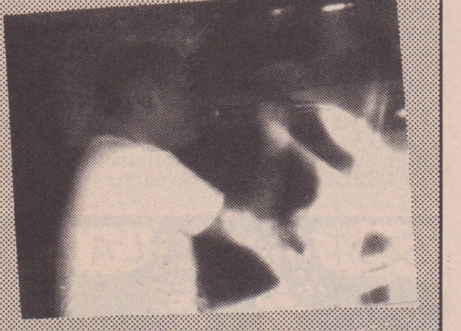
Take Cardiff for example - the capital, I know you wanted to know- there we've had excellent gigs by the likes of Scream, Negazione, Disorder, Doom and not so excellent by Napalm Death and Chaos UK all in the last couple of months. These were all organised by the only two people; overworked and losing money. Then at Napalm Death someone kicks a hole in a wall and Cardiff loses a venue - hope your foot broke jerk! Luckily we now have the Transport Club, but how long before some macho/ drunk/idiot fucks this venue too?

Cardiff also has Autonomy Records, a stall of punk and H/C and trash records cheaply priced that operates in the Castle Arcade, High St. between 12-5pm Mon-Sat. Support small stalls and boycott big buisness! For Autonomy records, bands wanting gigs in Cardiff contact Marvin/ 5 Mill Race Close/ Cardiff CF4 5UR.

Newport is home territory for RECTIFY (ex-CLASSIFIED PROTEST) who now play an even better noise that's a mix of '77 punk and 80's hardcore! Know wot I mean? Newport also boasts one of the growing number of small independent labels that use 'alternative' gig distribution rather than the shops. Words of Warning has the COWBOY KILLERS/THE SECT split single out and more to follow. Newport is also blessed with TJ's nightspot that is unusually disposed to noisy nights, so gigs recently have included TOXIC EPHEX, SHRAPNEL and will soon host the BULLDOZER, HELLBASTARD show and later CULTURE SHOCK on the first leg of their extensive British tour. For gigs in Newport and records contact Karl/ 50 Ronald Rd/ Newport NP97GF.

SHRAPNEL

RECTIFY



ANHREFN

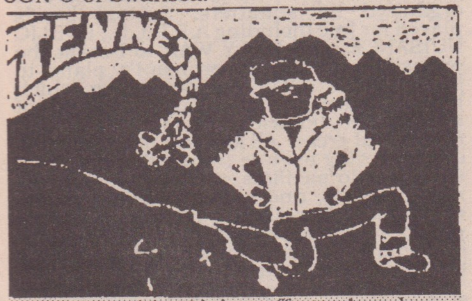
AARDVARK GENERATION

Swansea has now lost all but the University as a potential venue and again we have a pathetic situation where so few put in the effort and so many just spectate. Swansea has always suffered from apathy, which in turn makes things worse so in turn creating more apathy. Other things have been improving though; this last winter saw Swansea Hunt Saboteurs finally get it together, joining up with the Cardiff group to effectively stop several local hunts. Swansea Anarchists continue to put out their very irregular Black Sheep mag and do anarcho peace stalls at gigs. The whole Swansea scene has been helped by the opening of Emma's; a cooperative 'radical' bookshop selling lotsa peace/anarcho/ womens etc literature as well as a wild selection of hardcore/punk/trash/dub/ anarcho music that's sent many a local home to break open their piggy bank! The Hunt Saboteurs have been organising gigs in order to raise money for a vehicle, these included; the ever challenging CHUMBAWAMBA, THATCHER ON ACID, and recently ANHREFN the Welsh speaking yobs who sound like a hardcore UK SUBS in Welsh! KARMA SUTRA -who sadly have now ceased to be pending rearrangements to their line up. A rather over ambitious event advertised as CONFLICT and ANTISECT did not materialise but the posters brought lots of people who saw six bands instead. These included local band AARDVARK GENERATOR - who say they're trying to break out of

LIFECYCLE

INCEST BROS.

the typical punk mold, but seem to attract most support from punks all the same! A demo tape is available of this politically sharp band: send a £1 & sae to EMMA's (below). SHRAPNEL - the irrepressable bunch from Briton Ferry spent several months in hiding then appeared with new guitarists and a new set, to play their first Swansea gig for ages and blew everyone else off stage with a fast tuneful and danceable trash that's "a real corker" as Stu might say. For info and the single of SHRAPNEL contact Steve/ 18 Derwendeg Ave/ Pontypridd CF37 3BY S.Wales. LIFECYCLE also played another strong set from this original MOB-type band? RECTIFY deafened us all, followed by the INCEST BROTHERS who sound as they look! and finally the magnificently angry CROW PEOPLE. All these bands deserve a mention for playing the gig at short notice and for costs only. For gigs in Swansea - we hope to get a venue soon-Black Sheep, record distribution, AARDVARK GENERATOR, Swansea HSA. contact Box A, EMMA'S Bookshop 19 Bryn-y-mor Rd, Swansea SA1 4JH. Passive observers offer nothing but decay, Be Active DO IT! JON @ of Swansea.



**Memphis**- Clubs: effectively only one club and that is the Anntenna Club/ 1588 Madison Ave./ Memphis, TN 38104. For booking of shows call (901)-274-8102. The best day for shows is on Sundays and occassionally shows are booked on other nights. If you are coming through town on a Saturday night and would like to play live over the air, contact me and I will fill you in on the details. That is it for clubs, but what do we have band wise.

SOBERING CONSEQUENCES are one of Memphis's finest bands. They also recently broke up, but are back together with a new line up. They are the first Memphis hardcore band to release a piece of vinyl. In this case a 7" and it is one hell of a single. I don't have an address for them, but will try to have one for the next scene report. The other Memphis band is ONE WAY. They are a fairly new band, but also one of the best that we have. They went through a slight lineup change and are now better than ever. They should have a demo out in the near future, so keep your eyes out for that too. There are a couple of other bands here in Memphis that haven't been talked about too much lately, such as SLIT WRIST, METRO WASTE and UNCENSORED. The latter has broken up, but occassionaly rumors that they may resurface come to light. Only time will tell. Fanzines do not exist in this town at all and that to me is really disheartening, but then this town is full of apathy at times so it is no real suprise to me at all. Other points of interest that the Memphis scene has is the longest running hardcore radio show here in Memphis. It has been on the air since the summer of 1984. It is called the"We are the Weird Show". I also owe a lot of playlists to a lot of people, but due to financial difficulties, I have not been able to afford to send them. But everything that was ever sent is continuously played on a regular rotation basis to make sure everything is played and nothing is overlooked. Bands and distributors, send your releases, demos, information, interviews and anything worth putting on the air to "We are the wierd show"/ PO Box 3285/ Memphis, TN 38173-0285 These donations are vital to the show to keep it from becoming stale and stagnant, but then also it provides airplay for your music. The show does thank all of the people that have contributed in the past and will continue to play the releases. Sorry about not having any pictures of the bands, but our local photographer has left town and so now we have to rely on who knows what to get some pictures. Hopefully by the next scene report I'll have some pictures for you. That's all folks! Call or write to Peter Louton/ PO Box 3285/ Memphis, TN 38173-028 for more info(901)525-2400.

NEW JERSEY
ALEX 86.

Hey Y'all, how ya doin'? I be Tony Rettman and I do a 'zine named I4NI and I'm gonna tell ya what's been goin' down in our humble metropolis named New Jersey. Buy Our Records have stuff coming from such notables as HONEYMOON KILLERS, SKULLS and hometown heroes ADRENALIN OD, I've heard advance recordings of all of these and sound extremly rockin', esp. H. KILLERS and AOD. Buy Our should have an ad in this here MRR, so look for their address there, if they don't, they're distributed by many distributors. Let's See...Ah Yes! CRUCIAL YOUTH (fuggin' great) and P.E.D. (equally rockin') have been both signed to Caroline records along with Y.O.T. and Warzone howzat for a strange mix!?! Hullo to Evon at Caroline too...

OK, now we go to NJs' best fanzines. The backbone to our scene, onward..... This Scene Sucks-The NJHC bible. They've been at it for 2 years now, and it's still one heck of a zine! Henry Rollins and Ludichris in the current #11 $1.50 to: 1601 Scenic Dr/ W Trenton NJ 08628. Stranger—Erik Szantai puts an extremly clean and neat hc/sk8 zine. Great Pix also. Half Off, Moral Crux and 2 others in the current #4. $1.00 to: 15 Vansaun dr/ Trenton NJ 08628. Dagger—My fave NJ 'zine! Tims' a super writer! I can't stop writing exclamation points! I love it! Get It! The Meatmen, Gwar! and 2 others are featured in the current #6. $1.00 to: PO Box 460/ Somers Pt. NJ/08244. X-Claim—Chucks' newprint 'zine covers the Posi-SE scene. The up coming one will have Verbal Assault and Project X, and many others in #5. $1.00 & stamps to: 20 N. Veiw Dr/ Somers Pt. NJ 08244. Jersey Beat—While TZS is the NJHC bible, JB is just The NJ bible of all NJ music. #34 has Pagan Babies,The Stand and tons others. $2.00 to: 418 Gregory Ave/ Weehawken NJ 07087. Read This 'Zine—Another HC/Sk8 rag. Real Neat! The current #4 has Bold, and A. Front. 50¢ to: 11 N. Main St/ Pennington NJ 08534. Artificial Insanity—Emils' got a thick xerox job w/ Circle Jerks, Verbal Assault, and 3 others. 50¢ to: 348 Richmond Ave/ Blackwood NJ 08012. Skin Trade—The NJ Punk/ Sex 'zine. #2 has a uncensored SERIAL KILLERS interview and many foxey babes. $1.00 to: 1034 N. Main st/ Pleasentville NJ 08232. Real World—Not really a NJ 'zine but it's still great. Real fun Warzone and Aware! are featured plus funny junk. 50¢ to: 785 Bobwhite Ln/ Valley PA 19006. I4NI-Ok, so I'm pluggin' my own 'zine. #7 has Henry Rollins, They Might Be Giants, Honeymoon Killers, Aware!, YDL, and Misunderstood. Address and price at end of scene report...

p: Jim Testa

More band stuff: VISION was supposed to be on Posi-Force, but they went out of business or something. Write VISION at: 201 Meadow Rd/ Bridgewater NJ 08807. PSYCHO SIN has a LP out, if ya want that piece o' poop send $5.00 to: 171 3rd St/ Jersey City NJ 07302. SEX DOG HELICOPTER: Punk edged grunge rock. Their demo was produced by William B Tucker. He of course was ex-SCORNFLAKE, currently CLEFT PALETE, and his other project PLUG has just broken up. Bird O' Prey cassettes puts out tapes by CLEFT PALETE, Ween, and many other wonderful artists. Write to them at: PO Box 39/ Trenton NJ 08601. PED are going on a US/Canada tour w/ D.C.s' Soulside. Locals STUMBLING WAY are going to open up for Meat Puppets in a couple weeks, they also have a demo out that I haven't heard yet, but knowing them, it rocks.They are not HC but in the Meat Puppets/Mission Of Burma vein. The bass player and drum player were members of Trentons' first HC band FUTILE EFFORT. MISUNDERSTOOD are the youngest NJHC band w/members 14 and15. 10 Glen Dr/ Voorhees NJ 08403. Hamilton Township's POW are a band that worships THE MISFITS. Their song "I Hate Hindews" leaves me skeptical... Speaking of MISFITS, Glenn Danzig's new project DANZIG is piss poor shit...

Well, that's it. If any band out there wants to be mentioned in the next scene report well, just send a demo or what ever and I will, Fanzines Too! Maybe we can swap. Hello to: Sam Shiffman, John Bello, Mark Pingitore and everyone mentioned in this scene report. $1.50 ppd for I4NI #7 to: Tony Rettman c/o I4NI Productions/ 7 Glen Clair Dr/ Trenton NJ 08618 USA.

P.S. City Gardens in Trenton is booking tons of shows this summer with the Hardons, 7 Seconds, Redd Kross, Agent Orange, DOA, and tons of others. For info call the Other Side Productions at (215) 741-0350. Anyone write or call me too for info (609) 883-6946 Monday-Thursday 3-9 pm EST.

PENNSYLVANIA
SDSOI

Howdy from PA. As far as bands go the big news here is that the two best bands in recent memory have called it quits. Both MALEVOLENT HOAX and HOMECOMING have broken up. HOMECOMING lost their second guitarist and have reformed under the name FUSE (7743 Avondale Terr/ Harrisburg, PA 17712). They are pretty good, with a Dag Nasty type sound. Scott of M. HOAX and Hans from HOMECOMING are now in a three piece which is the talk of central PA. The name is WORD SALAD and they sound very orginal, mixing punk with blues and pop. SST should sign 'em. HURANG (PO Box 213/ Lewisberry, PA 17339) are now on a national tour and their fantastic record is availfor $3.00 ppd from the address below.

In other band news Lancaster's THE ALLIGENCE have broken up. JACK LORD'S HAIR (415 Ruth Ridge Dr./ Lancaster, PA 17061) are planning a record tofollow up

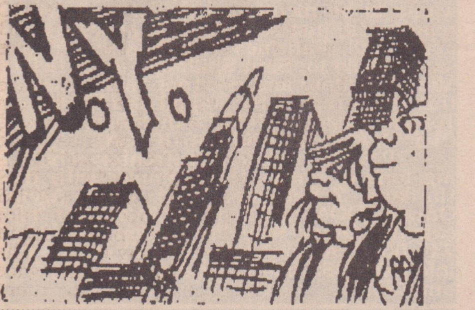
p: A. Perseponko

their War of the Monster Trucks demo. Other bands currently plugging away include LETHAL DOSE, STAND UP, MISER, and lots of bands in the formative stages. Also SBS have sadly called it quits. Their bass player is in a new band called DENIAL (9 Kings Arms/ Mechanicsburg, PA 17055).

Zine scene: The new issue of Desperate State ( 942 E. Pine St/ Palmyra, PA 17078) is out (#6). It features interviews with Fugazi, Kingface and Verbal Assault, plus lots of great photos, reviews and so forth. Slime Sheet zine has not been seen in awhile since they have been featured in Thrasher. I hope to hear from it soon.

Most local shows have recently occured at a disco in Harrisburg called Studio One. I'm not sure who books the shows but they have been pretty good. Cheap, too. Upcoming shows include GI and later Fugazi. I've heard that The guy who runs this place may not let local bands open the shows any longer What a dick.

I guess that's about it. If I forgot your band than you can write the next one of these. Sorry this is so short too. Thanks,
Andy Perseponko/ 656 Swatara St./ Hummelstown, PA 17036



Hello folks, this is Vinny from A.P.P.L.E. here reporting on the New York City area scene. I've been involved in this scene for about six years now and have played in a band (A.P.P.L.E.) for about three years. I've seen the scene go through a lot of changes including watching a whole new generation of young people come into the scene who have replaced another generation who have left. I find myself hanging out with 14 year old people (I'm 23) and I wonder how come most punks are under 25? Is it because punk is just a phase that a rebellious adolescent goes through or perhaps it is a movement which thrives on the vitality of the young. Apparently most people fall within these two extremes. I don't wish to categorize or pigeonhole anyone but I think it is important to think about why the scene is predominantly adolescent and what happens to punks when they pass into young adulthood

The hottest place in New York City is TIN PAN ALLEY, located right in the heart (or perhaps the asshole) of Times Square, a part of the city which I find most appaling where the business and social elite mingle with the homeless, pornographers and drug dealers all stuffed in one small area. Here the enormous differences in wealth and advantages or priveleges are most conspicuus. TIN PAN ALLEY is a small bar owned and operated by women who unlike 99% of the bars and clubs in N.Y.C., book bands on the substance of their lyrics rather than the sound and popularity of their music. Admission is always free ..(!) and bands are treated and payed (!) with respect and dignity no matter how unknown they may be. Needless to say, this club is one-of-a-kind in N.Y.C. TIN PAN ALLEY is always open to present benefits as well. NAUSEA, a band to be supported because of their activism, played there on 5/14 to a packed house. NAUSEA is presently working on an EP that will be produced and distributed by themselves because they say they don't want to deal with any part of the exploitative music business. A.P.P.L.E. played there two weeks later on 5/28 with a new band called SUCCUBUS also to a packed house who helped shred a flat in honor of our great American heroes like Ollie North and Reagan. A.P.P.L.E. is also working on an EP to be released in a few months. The next day TIN PAN ALLEY sponsored an anti-racism benefit. M.D.C. played on 6/6. I feel they are now better than ever. They appear to have dropped much of their macho-thrash style and seriousness and have taken on a more punk satirical style. Dave from M.D.C. was hanging outside in the streets talking and playing guitar for a couple of hours before they played (real people here- no rock stars). I think their drop in popularity is mostly due to the fact that most skinheads do not support them anymore and even zieg-heiled them at their show at Sundance in Long Island. Dave told me they wanted to play a place like TIN PAN and they have turned down very lucrative offers from the Rock Hotel and CBGB. TIN PAN ALLEY has sponsored many benefits including; a legal defense fund against Martial Law; the Alternative Press and Radio Council (APRC- a coalition of people in the scene who get together to organize things. One of their great services is a concert hotline: dial 212 OPECSID); and benefits for Bob Z.

The Bob Z case is very important to punk and alternative culture in N.Y.C. Back in January 3 cops showed up at Bob Z's house and presented him with 74 summonses totalling $3700 in fines for posting flyers which advertised the alternative shows he organized and presented. Bob Z shows usually feature live underground music and spoken-word performers for as little as $3 (Rock Hotel charges 5 times that- about $15!) and desires no profit. Any money he makes goes to produce his zine entitled Bad Newz. Bob Z said this attack "is the latest episode in the government's crusade to wipe punk and alternative culture off the face of the planet." Since January there have been several benefits for Bob Z in this area with bands like A.P.P.L.E. and NAUSEA at TIN PAN ALLEY; and A.P.P.L.E., NAUSEA, NEW REPUBLIC (a great band with great lyrics as well as music); and KING HATRED at the ANTHRAX Club in Norwalk Connecticut (a great alternative space operated by people who really care about what's happening in the scene.) By the way, if I appear to be mentioning the same bands over and over it is because I feel they are much underrated and unrecognized for the great things they are doing. Bands like A.P.P.L.E., NAUSEA, NEW REPUBLIC as well as the FALSE PROPHETS and PUBLIC NUISANCE constantly work for social change by playing for free (even losing money!) at numerous benefits for many important causes. These bands have a message and if clubs are not open to that message, these bands will take their messages to the streets and create their own gigs. Remember, any real social change in this country has come about through massive democratic struggle in the streets, not through playing bars and clubs for big bucks.

Another good alternative gig took place at the BLUE LOFT, which is actually John Trend's home. He once again opened his home to a great gig with A.P.P.L.E., FALSE PROPHETS, HALF A CHICKEN, BILL GREGORY, and JOHN TREND AND DRAGWORMS. Cool people came out from all parts of the N.Y.C. area including New Jersey, Long Island, and as far away as Connecticut. Toward the end of the night there was a jam with BILL GREGORY, members of A.P.P.L.E., Bob Z. and others joined in banging chairs and bottles and improvising music to which the whole place was dancing peacefully and happily—no violence, no pretentiousness, and a great atmosphere overall.

A club in N.Y.C. that is a must to avoid is the Limelite that no band will play twice because the club totally exploits the bands (no money, no drinks, and worse of all gestapo bouncers to enforce their anti-social policy).

There was also a great gig on 6/18 in an outdoor space which was claimed and organized by squatters. Several bands played for free including A.P.P.L.E., PUBLIC NUISANCE, and HOLY WAR to benefit the opposition to the government's plans to bulldoze the small outdoor space which houses a soup kitchen and a couple of teepees for homeless people. The day turned out great. All kinds of people turned out including anyone from militant squatters to pacifists, anarchists, communists, hippies, and many homeless people enjoyed the free show. Thanks go to Ralphie, a squatter who got the bands together and who has worked hard to promote many alternative and independent gigs.

The next day NAUSEA headlined a C.B.G.B. matinee with HALF-LIFE, STRANGE FLESH, and SOUL SIDE. I was not at this gig so I don't know what it was like but it is good to see an anarchist type band headline one of those matinees for a change.

A few important demonstrations also come to mind. First, on 6/11 there was a march and rally for disarmament from the United Nations building to Central Park of which many people from the scene attended. At the end of the demonstration a small group of people from the scene joined together spontaneously and marched through places like Grand Central Station and other buildings and stores. At the rally in the park there was music from all over the world which represented a kind of global unity that music can create. On 6/21 there was a demonstration- sponsored by Trans-Species Unlimited against a fur convention being held at Madison Square Garden. Many people from the scene were there also. On 6/15 there was another demonstration against the poster law (Bob Z case) at the Sanitation Department headquarters. Sanitatation officials came out and said more or less that they are only doing their jobs, so the next demonstrations will be directed toward local politicians who will also be deciding the fate of this outrageous law very soon.

It is important to note that although at times demonstrations may seem small and insignificant, they really do make a difference because politicians and business people understand that for every person who can take the time and effort to show up at a demonstration,there are are many, many more supporters of the cause. Also this type of direct action is what it takes to change

A.P.P.L.E.

p: Pat Mooney

things.

Finally, many people from the N.Y.C. area scene are planning to attend the anarchist gathering (A Survival Gathering) in Toronto Canada which is about 12 hours away by car. Several people from the ANARCHIST SWITCHBOARD (a small communal meeting space in Manhattan which has sponsored countless meetings and performances) as well as bands like A.P.P.L.E. and NAUSEA are trying to make it up there to play. By the time you are reading this, the gathering will have taken place. This report was written in mid-June. The gathering will take place over 5 days from June 30 to July 4.

Conclusively, I would like to thank MRR for this opportunity to reach you. I have always supported MRR because it provides a forum for alternative and independent music and culture. Not many other magazines do, so think twice before you put MRR down. MRR has also done a lot for my band, we have received mail from all over the world (by the way, if you have written us and have not received a reply, bear with us, the mail has really piled up and we've been real busy lately).

Please remember that this report is only the opinion of one person. I have focused on only a few bands and if I have left anyone out who deserves credit, I 'm truly sorry. New York has had a bad reputation as a violent skinhead dominated scene. This reputation is not necessarily valid although many fascist bands are popular here. With this report, I have attempted to counterbalance this rotten reputation. There are good people as well as bad people everywhere. Political activists in N.Y.C. may be few and far between, but we are trying. I have always felt that when against great odds, it is better to light a candle than to only curse the darkness. Your comments are welcome. PEACE, LIBERTY and EQUALITY! Vinny/ A.P.P.L.E./ 25 Van Dam St./ Brooklyn, NY/ 11222

**Toledo-** Things seem to really be picking up here. For the last six months or so, the shows have been pretty few and far between, but lately people have been working real hard for the scene and getting Toledo back on her feet again. Since winter, Jon Stain has brought us about eight shows, MAJORITY OF ONE have cut an EP, Potpourri has put out an audio fanzine, and we've got lots more shows coming up in the future.

The Dead Milkmen and ART SCHOOL played on Feb. 17 at the Student Union of The University of Toledo. The show was advertised on a big top 40 radio station, due to the fact that it was funded by the university. This brought about 900 people out for the show. Tickets were $4 for students and $6 for non-students. ART SCHOOL, a local new-wave cover band, warmed up, then the Dead Milkmen came alive for a fabulous set. The show turned out to be loads of fun. The large crowd created an excellent chance to dance, and made it possible to stage dive.

On Feb. 19 there was an Ohio band show at the Warehouse. It featured X.H.O.A. from Bowling Green, INFANTS OF SIN from Columbus, and THE STAIN and MAJORITY OF ONE, both from Toledo. The first three bands got to play. The show was stopped right in the middle of THE STAIN's set by the cops due to various reasons, some rumored, such as zoning rules, fights, minors drinking, and fire codes. Before they were stopped, however, THE STAIN debuted their new bass player, Ronnie James. They sounded great. Their singer, Scott Law, climbed the pipes in the ceiling, right during their set, while singing. MAJORITY OF ONE was cut off since the cops shut it down, so they ended up playing a living room with about 20 people packed in.

MAJORITY OF ONE

p: Jenny Cousino

INFANTS OF SIN, DETHTOLL, and THE STAIN played at Kidstown on Feb. 27 for $2. I.O.S. played, then while THE STAIN was playing the cops came to shut it down. THE STAIN feigned that the show was over, made the cops happy and they left. After a while DETHTOLL set up and played their whole set without any problems.

The Exploited and FALSE HOPE played in Cleveland at Peabody's on March 9, for $7.50. The show was fairly packed and the crowd was pretty cool. FALSE HOPE, from Cleveland, played first. The P.A. sounded incredible. Everything was extremely clear. They were very tight and powerful. The singer had a very commanding stage presence. The Exploited played about a million songs, and sounded really good, and were exciting.

On March 12, Ignition from D.C. were scheduled to play Kidstown on Toledo's east side. The show began with Toledo's MAJORITY OF ONE, playing a hot set, then DAU-STRAUN, also a Toledo band, making a terrific debut showing. Just after DAU-STRAUN's set, the cops and the fire marshall came to shut it down due to violation of fire codes. Similar to the Feb. 19 show at the warehouse, Ignition were invited to the apartment of a member of DAU-STRAUN to play the small living room. About 25-30 people packed in and jammed to a short but fabulous set of D.C. hardcore. Ignition features a whole new sound derived from their early D.C. roots. The show was $4. Jon Stain, our local promoter refunded everyone $2, since they only got to see half a show.

The Rhythm Pigs with THE STAIN were April 3. Door was $3. The Rhythm Pigs were hot and said it was their last show ever. STAIN played a really hot set. They sounded even better than ever because the P.A. was terrific. The drummer for the Rhythm Pigs is also in Th'Inbred.

The most recent show was Apr. 10, ANTI-STYROFOAM, DAU-STRAUN, and Psycho, the original band from Boston. Tickets were $4. DAU-STRAUN is post-punk with an industrial influence. ASF is industrial hardcore from Antarctica. Psycho played some awesome Boston hardcore for us. They're going to be having a record out in June entitled You Love Us You Hate Us, on Ax/ction records.

STAIN NEWS: Vision Skateboards are using the STAIN song "Flashing Reds" for their VisionStreetwear commercial. They have been throwing Vision stickers at their shows (Incidentally, they are sponsored by Vision). Sunday, April 4 THE STAIN played with the Mentors in Indianapolis.

This was submitted by: Potpourri, c/o Jenny Cousino, 273 Windsor, Perrysburg, OH, 43551. If interested in playing out here call Jon Stain at (419) 385-5235.

Everyone in the Toledo scene says Hi to John Stabb, the loverboy-guru. Please come back. We love you.

More STAIN news: STAIN's records are I Know The Scam LP and Skinheads Poke Goats 4 song 7" (recorded live in Detroit in the summer of '87). Purchasing address: STAIN/ PO Box 14591/ Toledo OH 43614

Well, I heard that Haley's Comet rolled around not too long ago, which means it's time for another scene report from the Amateur Sports Capitol of the World. Lots to say, so here goes.

EULOGY: We are all mourning the passing of the No Bar & Grill in Muncie. This was a place for any performance that needs an audience: plays, comedy acts, jazz, industrial, hardcore, etc. And run by damn nice people. Thanks to all the people and bands who kept the No Bar Going, and to all you folks who came by to rock (such as Henry Rollins, C.C.M., Naked Raygun, C.O.C., Killdozer, and so on). R.I.P., No Bar!

SHOWS: The No Bar did not die quietiy, however. A weekend of somewhere around 20 bands shook the foundation of Muncie, culminating in the head-splitting lunacy of the No Bar's inbred offspring, MODERN VENDING, who played around 4:30 a.m. A fucking fantastic show!

Spud Zero in West Lafayette is pretty similar to the No Bar. ZERO BOYS, TOXIC REASONS, NAKED RAYGUN, and DAG NASTY have done some tasty shows there recently.

Here in the Circle City things have been pretty good, but there's plenty of room for improvement. At the Arlington (huge, acoustically beautiful place with, alas, high door prices), the ZERO BOYS, TOXIC REASONS, K.G.B., and SLOPPY SECONDS rocked things not long ago. The MENTORS played there, greeted with some kinda riot or something. I wasn't there, but it didn't exactly sound like a good show to me. The CIRCLE JERKS, who've played there twice are supposed to be coming back for more soon.

Also in Indy, is the west-side teenybopper mecca, Oliver's, where they have metal/alternative shows on Sundays. The acoustics are pretty bad, and the place asks for a big cut of the door. Besides this, shows there have been rather good. IMPULSE MANSLAUGHTER, RAW MEAT, and newcomers SOURCE OF VIOLENCE put on loud, fast-type evening. I.M. also played there with ZERO BOYS, JOT, and TRANSGRESSION, which was a hot show. The Black Brittle Frisbee showcase, with JOT, MODERN VENDING, BRAMBLE GRIT, DATURA SEEDS, SLOPPY SECONDS, RIGHT TO LEFT and MIKE'S HOUSE went over great. DIE KREUZEN, BABES IN TOYLAND (come back, I'll be your slave), PSYCHO, and TRANSGRESSION put on a really kick-ass show. If I've forgotten any shows, apologies. It's hard to remember what all has happened since anyone bothered to write a scene report!

To all Punx in Indy; let's see if we can find ourselves a new place to have shows. Take some time off from hanging out in Broad Ripple and see if you can drum something up.

For those of you who haven't heard, the legendary ZERO BOYS are back together, with JOT's Vess Ruhtenberg on guitar. Their re-issued Vicious Circle LP is out on Toxic Shock, and selling like hotcakes. They just recently returned from a whirlwind tour
with TOXIC REASONS. TOXIC'S new LP, Dedication, is out in Europe although I'm

not sure if it's being distributed here or not yet. They're still in Europe, due back towards the end of summer. By the way, I noticed that some of their European posters claimed that they were still a San Fran band, when in fact they all live here in town. A lack of Hoosier pride, perhaps? Ah, who cares?

While in Europe with the Z.B.'s, Vess managed to get German label, Hageland Records interested in releasing an album for JOT over there. JOT is currently shopping for an American label and playing gigs out of town. They have a very high-quality live tape available, HOORAY! JOT: Live & Tasty, for $5 from JOT-1925 N. Lesley/ INDPLS. IN 46218. If you dig tight, fun, hard-rockin' music, you need this tape.

Due out at the end of summer is TRANSGRESSION's 17-song LP, Cold World. It'll be on British Manic Ears Records, possibly distributed by Metal Blade. TRANSGRESSION play tight, loud thrash with just enough of a metal edge to split your skull the way it should be done. This should be hot stuff. For info, write: MATT VAN KERSEN/ 6704 Zionsville Rd/ Indpls. IN 46268, or phone: (317) 297-1988.

The fantastic Black Brittle Frisbee vinyl compilation is still available from Hit City Records. Featuring tasty cuts from the likes of JOT, MODERN VENDING, DATURA SEEDS, SLOPPY SECONDS, RIGHT TO LEFT, and MIKE'S HOUSE, it's a must-have comp with a wide variety of styles and killer production by the world-reknowned Paul Mahern. It's been getting good airplay nationwide lately. Send $6 to VESS RUHTENBERG/ 1925 N. Lesley/ Indpls. IN 46218.

Other bands around town, BLUCK from Brownsburg play '77-style punk, and DROP DEAD, who play competent thrash-metal. If I've left anyone out, I'm sorry. These damn things are hard to get together!

ZINES: I haven't seen much going around, so I'll mention those I have seen. Definitely hot is Ian Magazine from Columbus,IN. Getting bigger and better every issue, this very well put together zine is chock full-o-reviews, interviews, comics, etc. Rumour has it that a flexi may be in a future issue. Check this one out, especially you at MRR. Send $1.50 (or $1 & 2 stamps) to: Ian Christe/ PO Box 5/ Columbus IN 47202.

Here in Indy, we have Wake up or die! This is a good one, with lots of political stuff, reviews, and more. I could kick myself cos I just saw its creator Chris Egan today and forgot to ask for an address! Sorry Chris. To make it up to you, for anyone wanting info on Wake Up Or Die!, write to my address at the end of this report.

Another zine I saw for the first time not long ago is Burn. I once again forgot to get info on it, so write to me about this one too. From what I could tell, Burn devotes its front page to criticizing (constructively) some aspect of the scene. The rest is mostly poetry and commentary. Open expression, lots of contributers. These are all I've seen lately, and I'm sorry if I forgot anything or anybody.

There, I think that covers it pretty well. Indianapolis is a fairly happening scene, I think it just needs a little kick in the pants for motivation. Lookout for JOT, DATURA SEEDS, MODERN VENDING, TRANSGRESSION, and any other Indy bands that may be coming to your town, cos if there's one thing we have over other scenes is the proportionally large amount of talented and diverse bands. For any bands wanting to play here in Indy, contact Marvin Goldstien/4326 N. Crittenden/ Indpls. IN 46205, phone (317)253-8802. If you want some info, correspondence, or just want to talk to a fun-loving friendly guy, write Tom Watts/ 50 Worman St/ Indpls. IN, 46227. By the way, I'm the singer for JOT, and being in a band that's trying to make something of itself leaves me little time to take care of things like this, so could someone here in town please declare themselves Indy's official "scene reporter" and try to get something turned in on a regular basis? This is gonna be a happening summer here in the Ameteur Sports Capitol of the World, so let's keep our name on the punk rock map!

TRANSGRESSION

MODERN VENDING

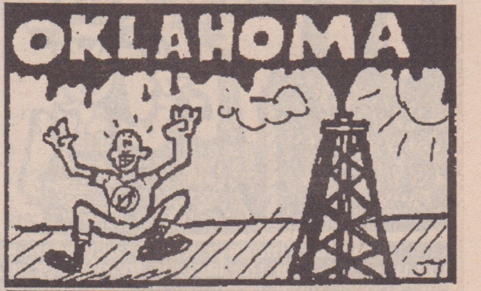
Okay, so I'm back from a two week vacation in California. I went out to see about starting a House Of Toast with Aaron Cometbus but it just didn't work out. The Bay Area is a nice place to visit but... Anyway, once I got home, I discovered that a lot of goofy shit has been happening around here. For instance NUMBER NINE broke up again (this time for good, they say) and their guitarist Nick is now singing with GEAR who are the hottest new band in Chicago.(Yeah it's only my opinion,but if you don't like it,go read the fuckin record reviews). JOHNNY CHAINSAW also broke up; the band wanted to play commercial crapola but Johnny said "Nyet" and vows he'll be back thrashing harder than ever.

In other news,it's Promoter Wars. A young whippersnapper by the name of Troy (last name unknown...) has snagged a whole bunch of BIG bands (JFA, MDC, Murphys Law, Agnostic Front) at an average of $1000 per band, from under veteran big bucks promoter Sean Duffy (Last Rites). Sean is holding his own with the likes of the Circle Jerks,7 Seconds, U.K. Subs and Broken Bones at equally outrageous prices. Sad thing is, neither one of these rockin and rollin promoters is gonna run the other out of business cause they both charge an average of $10 a sucker at the gigs. Meanwhile, I'm still doing shows at Durty Nellies in the suburbs and I am also starting to book hardcore with Matt Nelson at McGregors in Elmhurst. The first show there will be DOA with two locals - six bucks a head. Other bands coming out this summer will be Gwar, Tragic Mulatto, Mr. T Experience, Skatemaster Tate, Crimpshrine and the Vandals.

New bands on the block are FLEA CIRCUS,THE PLAGUE FARM (featuring an ex-member of OUT OF ORDER) and speaking of OUT OF ORDER, I think they're still together but when you demand $1000 to play in your own town, I guess it can be kinda rough to get gigs. More boring LIFE SENTENCE bullshit: Eric's LIFE SENTENCE is now the one and only. Joe and Tom changed their name to AFTERLIFE (wow, what a cool conceptual name). LIFE SENTENCE is playing out a lot and everybody I talked to sez they're better than ever. As for AFTERLIFE, most promoters I know of won't touch them with a ten foot pole. SCREECHING WEASEL, well I already told you we were in California for a while, we drank a lot of beer and played two gigs at Gilman. What a GAS! We also picked on homeless people... Oh I'm sorry, I was getting us confused with Youth Of Today. Rumor has it that we're the new idols of all the straight-edgers out there. Other than that, our new album will be out soon and that's all I'm saying. IMPULSE MANSLAUGHTER broke up, THE OZZFISH EXPERIENCE is breaking up soon. New Underdog stuff is coming soon from SPONGE TUNNEL and FRIENDS OF BETTY (the Sonic Yoot of Chicago???), both full-length LP's. Also,Walkthrufyre should be releasing the new I.D. UNDER and NO EMPATHY LPs soon. Speaking of NO EMPATHY, some weird fuckin band was on cable-access doing their songs,we noticed a member of DIRTY DISHES playing drums... Another new band out from the southside is CEREBRAL COMPRESSION - real funny, cool lyrics, real metal music.

It seems like 90% of the bands coming out around here are HELLUV metal. WHY??? Other news... I'm starting a record label with a guy named Dave. It's tentatively called Out Of Control and the first release will be the re-pressing of the SCREECHING WEASEL LP with a lot more releases to follow, so keep watching and for more info, write. Well, the Peacefest (yeah it is kind of a stupid name- as FRIENDS OF BETTY say, why don't they just call it Stupidfest?) is happening in Lincoln Park on July 29th 30th and 31st; other than that, I think I'm done reporting the news. A big thanks to Joey, Matt, Lint, Jeff, Larry, Wally, Tim, Jake, Lenny, Jesse and Simon for making our trip a fun and drunken one. Oh yes, if I didn't mention your band, fanzine or whatever it's either because I'm too arrogant and self-indulgent to care about the "scene" or because you were too fat and fucking lazy to write and tell me about it.

Over and Out - Ben Weasel/ P.O.Box 37/ Prospect Hts IL/ 60070



Surprise! Oklahoma does have a scene. I know that there are some people who think that Oklahoma is still open prairies and cowboys and Indians, well you're right, but there are a few cool things.

I'll start off with bands. There aren't any. Just kidding, there are a few. Oklahoma has lost two, almost four bands in the last six months. Definitely dead are FACE FIRST, who put out a five song EP, moved to Kansas, and broke up. Word has it that one member is burnt out, one joined Verbal Assault, and antoher is trying to fornicate a band maybe called the Bushwhackers. G.O.D. (Girls On Dogs, Guys On Drugs, Group Of Dudes, whatever) are broken up after a little violence between two members. They played one live show which appears on the Violent Conspiracy demo and movie. Three of the four members of G.O.D. are going to or have started another band.

YOUTH IN ARMS broke up, then reformed after their vocalist Toby was arrested for redecorating a wall and beating a guy. They will soon have some material available if things go right. The band that may have broken up is THE CONNIPTION FITS. It seems that their vocalist, John "Spit" Williams, was involved in the same synagogue spray painting as Toby, which is rumored to have gotten him a couple of days in jail and three years of probation. No one seems to be really sure if they have broken up or not, but it is almost definite that they haven't.

Now we can get to the real stuff. Ectotapes (1219 NW 18th/ Oklahoma City OK 73106) has a BLEEDING NUNS/TEEN LESBIANS AND ANIMALS split tape available called Split Beaverz. It's priced at $4 or trade. Joel of Translucent Lethargy describes TLA as a "concept-noise set whilst the NUNS are straightforward HC."

The almost godlike, mind-blowing (any band who does a show with their lead Wayne in drag is mind-blowing) FLAMING LIPS have done a few shows at what used to be the Bowery. After extensive touring they are back for a visit. They can be reached through Bulging Eyes Booking & Promotion (c/o Michele/ 3000 S. Chautauqua #207/ Norman OK 73072; phone (405) 329-5982) and they have a new record, Oh, my gawd..., out on Enigma.

CARNAGE, Joel's speedcore band, is rumored to be receiving offers from a certain NY label. This is humorous since Joel left his semi-imaginary band, YERK, I'm not sure if they have any material available. But if you want to write them you can conact Joel through TL. Local heroes BOY SCOUTS OF ANARCHY (c/o Steve Wells/ 12925 Brandon Pl./ Oklahoma City OK 73132) played live in a shopping center to put a stop to their desperation for shows. They had two tapes available but they are out of print due to embarassment. They will have some more material available soon. For booking call Joey at (405) 722-3480. VON HELLSING did the shopping center show with BSA, but little is known of them except of their existence.

My pet band, VIOLENT CONSPIRACY, will very soon have a tape out called Here's Your Pizza! on Darktime Tapes. They most recently played at a cancelled skate jam that turned into just a concert after it was concluded that it was too cold to skate. They will have a movie coming out soon and if we can find a place to get them done, stickers. The tape costs $4, the price of the movie is tentatively set at $15, and their two-color, one-sided shirts are $5. If you want to order this stuff or book them, you should write me (address given later).

DEFENESTRATION played a show with the Bags, from Boston. TWO DOORS DOWN opened for the Dead Milkmen, and MAUSCHOVONIAN LOVE BEAT open approximately half the shows that go on here. That's all I can tell you about these bands, sorry.

At the Dead Milkmen show Joel was assigned the job of babysittting the pit, the hardcores tried to beat up Steve (who was saved by someone who didn't know who he was until a couple of days later while discussing the incident with a friend), someone bootlegged the show, and Manson, the promoter, got arrested for carrying a concealed weapon, a gun, when a guy pulled a knife on him and he pulled out his little friend. He was let go by some nice local cops.

Shows that are coming but will probably be over by the time you read this are THE FLAMING LIPS, and, according to Wes, the self-proclaimed king of punk, Bad Brains and Agnostic Front are to play in Lawton. Also coming or been: Henry Rollins and The Band From Hell. An interesting note, The Band From Hell's vocalist is or was the vocalist for Poison 13. For booking write Vacant Stare Productions/ 4200 N. Western/ Oklahoma City OK 73118 or Bulging Eye/ Subterranea.

Now off to zineland... I'll be egotistical and start with my favorite zine — mine. As Is (PO Box 60254/ Oklahoma City OK 73146) is doing several things for Violent Conspiracy, as well as doing other tapes, trying to be the best zine in Oklahoma, and stay sane. #17 is 50¢ and #18 will be $1; this is due to the increase in size as well as labor. Write this address for: a cool zine, a trade for your zine, Violent Conspiracy merchandise and booking, and cheap publicity for your band. We are doing a comp, if any bands want to donate stuff. As Is is the owner of Darktime, so write this address for both. As Is will soon make available a zine put together by Bryon of YIA. There is no price set, so write before you order. It's called Bone Boy.

Mr. Joel Davis of Translucent Lethargy (PO Box 780334/ Oklahoma City OK 73178) told us that a certain very respected hardcore publication requested that he write something for them. TL is available for $1 or trade. I recommend this even though Joel thinks he thinks, maybe it's true (hee hee hee). This is the address for contacting CARNAGE also.

DEFENESTRATION

$1.75 can get you one of the best variety publications in Oklahoma, The Blind Armadillo (PO Box 23385/ Oklahoma City OK 73123). I would recommend this one to anyone who wants to see what a good zine looks like. What more can I say...? There are two new zines that I know little about except of their existence. One is Schizophrenia and there is an argument over the name of the other, but at the moment it is called Hostile Youth.

I think that's enough info for one day because it's all I can think of. I did not cover the Tulsa area scene because of lack of communication between here and there. Maybe someone will do a scene report there. And remember: we're your friends, so don't piss us off. Love, jOHN wEBSTER

(Thanks to Scott, Kelly, Jason, Bryon, Manson, Cliffy, Joel, Steve, Steve, and Allin)

*Ed. Note: Thanks for the info about Oklahoma bands and zines, but personally I'm a lot more interested in hearing about this incident that you casually dismiss as "re-decorating" a synagogue wall. Maybe I'm jumping to conclusions, but when people spray paint synagogues, it's not usually with the name of their favorite band, it's with swastikas or similar racist symbols/ slogans. Is that what happened there? If so, you've got your priorities pretty seriously out of order if you think what band opened for what other band or what zine is the best is more newsworthy. Maybe there are still some folks out there who still haven't got the word, but the scene MRR covers and promotes has no place for racism or fascism, or those who tolerate it.* *Lawrence*

Northern California

**Bands**: EYEBALL is a new band with Dave Duran (one of the best singers around, formerly of CLOWN ALLEY and JERRY'S KIDZ), someone from KOR-PHU, and others. They have been around only a few months but are moving fast, with a tour and a 7" planned...SURROGATE BRAINS are another band that should be getting bigger soon. They're sounding better every show, and have just released a split 7" with LA's I AM THE HAMSTER...ISOCRACY are back, at least for a while, and have some great new songs. Hopefully it will all work out this time...KAMALA AND THE KARNIVORES got rid of their guitarist (who always seemed to be dragging them down) and they are sounding way better with new guitarist Shanoy...

SWEET BABY JESUS seem to be the band to talk shit about this month. See, they've signed with Ruby, which is a subsidary of Warner Brothers, and all of a sudden everybody's yelling "sellout" and spreading nasty rumors. Well, I don't see how a band that is very poppy and writes every song about girls can really sell out that much, and I have confidence in them that they won't fuck up a good thing. I'm gonna buy their album even if it's well-produced or even over-produced. One thing though, they will be changing their name, and it isn't for any reason except that they haven't liked it for quite some time.

THE VAGRANTS, who have always had a reputation for being really clean, made a wise move and got Dave Elcerrito (a known scumbag) on drums when Ethan quit. Already, they sound much better (with a new demo on the way) and are a lot more fun to see...OPERATION IVY are working on an album for Lookout Records...STIKKY got new t-shirts, new vinyl, and are planning a mini-tour of the northern states. They have one song on the Metal Gives Us A Headache comp. from Arizona's Hippycore Fanzine, and a 7" coming out in Europe...Bands looking for shows in Bakersfield can call Mark Deleon at (805)326-0615...Jim and Hal from SEWER TROUT are also in a new band called WELL-HUNG MONKS, which also happens to be the title of Flush Productions new cassette comp., for info on their tapes (this must be the 9th or 10th release) write to: Flush Prod./ PO Box 1051/ Richmond CA 94802...

I heard that FANG is back together but in bad shape. Drummer Mike, just after recovering from his broken elbow, got run over by an ice cream truck and had to have both legs and one arm amputated, and is now playing a drum machine. Sam, the only close-to-original member quit and was replaced by Sue from BITCH FIGHT. Joe and Bill have traded their instruments in for synthesizers to further the bands new sound. For details, see their interview in Change fanzine...

**Vinyl**: CHRIST ON PARADE recorded a 5-song EP for a new label in Albany. They are leaving soon for a long European tour...A new label, Shredder Records, will be releasing a comp. 7" and a live MUTANTS single. The comp., titled The Word's In Shreds, will feature BO, CRIMPSHRINE, SPECIAL FORCES, and the now defunct GAIL & THE FUDGEPACKERS...Another compilation, either a 7" or a 10" is in the works from another fledgling label, Sprocket Records. It will feature EYEBALL, CRIMPSHRINE, and a few other bands...From the southbay, PEACE TEST (formerly TRANSGRESSOR) is also planning a 7"...

**Fanzines**: It's really inspiring to see a new crop of fanzines coming out of the Bay Area. Absolutely Zippo focuses mostly on ideas and opinions, but does deal with bands indirectly. It has a good home spun feel that seems to be missing from a lot of new zines these days, as they try to be more and more professional. No problem with professionalism in Change, a new zine from Concord, which seems to have some problems reproducing photos. Change and Broccoli Makes Me Sad (put out by Chris from Stikky) have more of a focus on bands, plus Broccoli... has funny poetry and a lot of southbay coverage...One other thing: Peter Montgomery, editor of the old (early 80's) Berkeley zine Decline, is working on a new mag for the first time in 7 years...

**Bad News**: MICE AT PLAY and BITCH FIGHT have both broken up. MICE AT PLAY were refreshing in the way they put good elements of new wave and punk together in a way I hadn't seen in a long time, and they do a ripping Blondie cover...BITCH FIGHT fell apart just when things had started happening for them, with compilation tape and record offers starting to come in. They recorded a great demo but it will probably not be released. Hopefully some of the members will continue with the same spirit in a new band...

**And Lastly**: By the time you read this I will be back east somewhere, crossing the country with my band CRIMPSHRINE. We'll be out for 9 weeks if all goes well, and returning home at the end of September. If you ever wrote me for an issue of Cometbus Fanzine and I never sent you one, come to our show in your area and hassle me about it — at least that way we'll have some big crowds...So long, Aaron.

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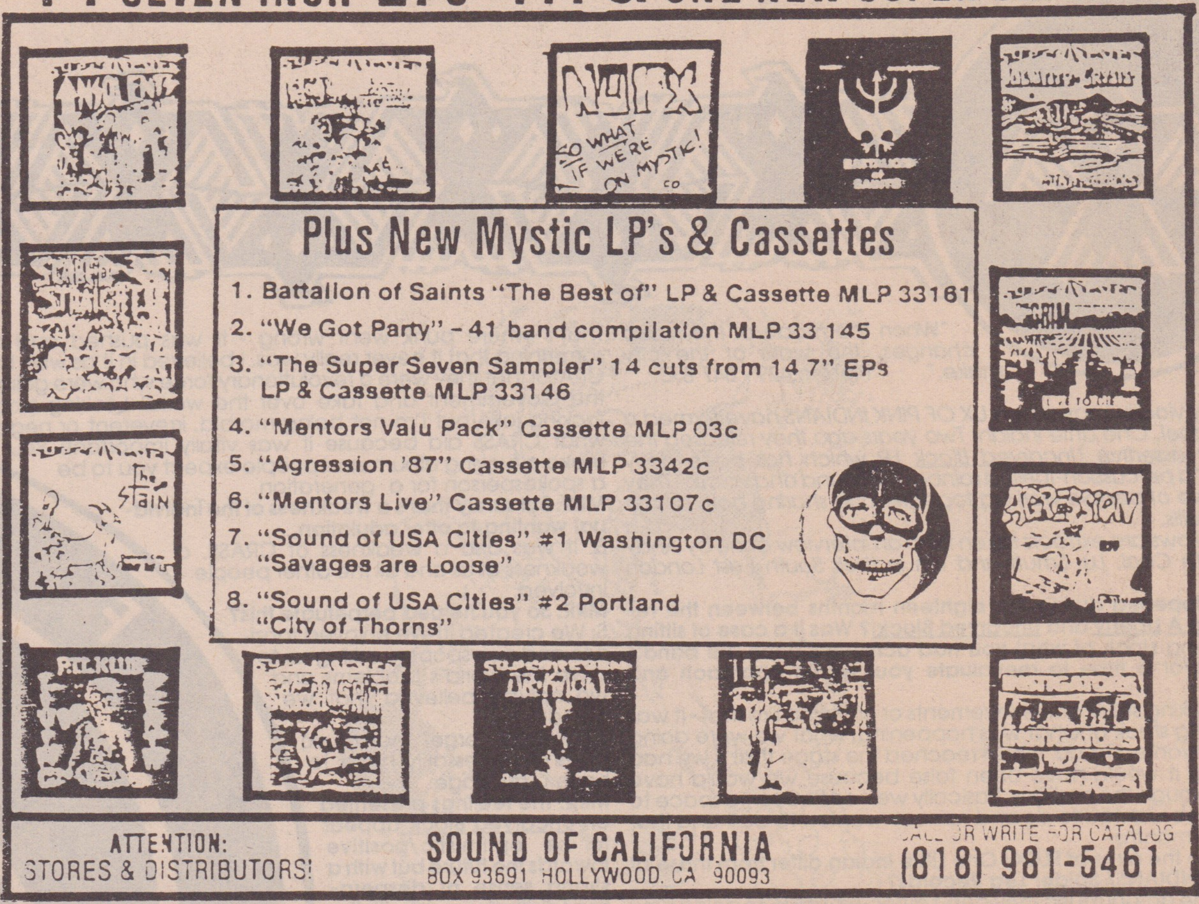

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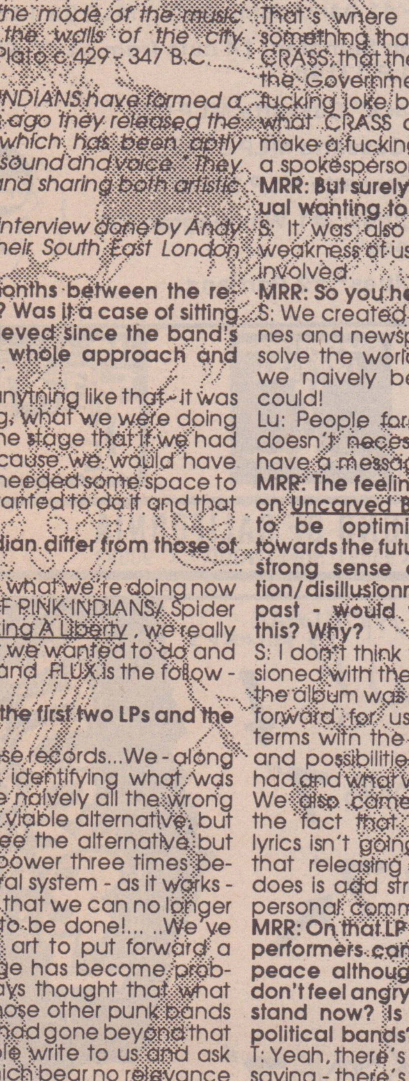
*"When the mode of the music changes, the walls of the city shake."* Plato c.429 - 347 B.C.



*FLUX, previously known as FLUX OF PINK INDIANS have formed a new record label, One Little Indian. Two years ago they released the courageously assertive Uncarved Block LP which has been aptly described as "a percussion-fuelled rainbow of sound and voice." They are a collective of people working together and sharing both artistic and musical skills.*

*What follows are extracts taken from an interview done by Andy Chapman with Coal, Lu, Smuff and Tim in their South East London tepee.*

**MRR: What happened during the eighteen months between the release of Taking A Liberty and Uncarved Block? Was it a case of sitting back and taking stock of what you had achieved since the band's formation and/or a time to reevaluate your whole approach and goals?**

Tim: It wasn't taking stock of achievements or anytning like that - it was a case of taking stock of what was happening, what we were doing and what we wanted to do. It had reached the stage that if we had done anything it would have been false because we would have been going through the motions. Basically we needed some space to find out what we wanted to do and how we wanted to do it and that took eighteen months.

**MRR:So how do the aims of FLUX/ One Little Indian differ from those of FLUX OF PINK INDIANS/ Spider Leg Records?**

T: Apart from the actual music they don't differ - what we're doing now is a progression from what we did with FLUX OF PINK INDIANS/ Spider Leg Records. Like I said, after the release of Taking A Liberty , we really needed to find out what we were doing, what we wanted to do and wnere we wanted to go. So, One Little Indian and FLUX is the follow - up!

**MRR: For what reasons have youu re- released the first two LPs and the Neu Smell/Taking a Liberty 12"?**

Smuff: There has always been a demand for these records...We - along with other people - had spent several years identifying what was wrong and right as we saw it. You can believe naively all the wrong exists in tne world because people can't see a viable alternative, but the reality is tnat it exists because they can see the alternative but don't have a choice! Thatcher has got into power three times because tne majority of people under the electoral system - as it works - wanted her back in! Where we go from there is that we can no longer identify our targets or issues - things just have to be done!... ..We've moved from being supposedly activists using art to put forward a message, to becoming artists and tne message has become probable to that. It's really weird because I always thought that what CRASS did, what CONFLICT did and what all those other punk bands did was far more important than the stuff which had gone beyond that but it isn't - it's just a form of expression! People write to us and ask questions - and in all probability you will ask - which bear no relevance to the last album's artistic statement. People can make of the band what they want but actually they make more of it than it really is!

**MRR: Do you feel that this has always happened?**

S: Yeah, it's happened all along. That's where punk went wrong - it was pushed and made into something that it never really was. I believed in it as well! I believed in CRASS, that they were a revolutionary force who were going to topple the Government and take over the world! Looking back that's a fucking joke but I'm not being morbid, irreverent or negating what CRASS did because it was vitally important! You make a fucking album and people expect you to be a spokesperson for a generation.

**MRR: But surely that's a weakness of the individual wanting to offer adulation...**

S: It was also a weakness of CRASS, a weakness of us and all tne other people involved.

**MRR: So you helped perpetuate this?**

S: We created it! We enjoyed fanzines and newspapers asking us to solve the world's problems and we naively believed that we could!

Lu: People forget that music doesn't necessarily nave to have a message.

**MRR: The feelings presented on Uncarved Block appear to be optimistic/positive towards the future but with a strong sense of desperation/disillusionment with the past - would you accept this? Why?**

S: I don't think we're disillusioned with the past. I think the album was a great leap forward for us coming to terms witn the real strength and possibilities of what we had and what we were doing. We also came to terms with the fact that writing anti-war lyrics isn't going to stop war. All that releasing records like that does is add strength to your own personal commitments.

**MRR: On that LP you state "thinkers and performers can never stop war or start peace although they'd like to" and " I don't feel angry anymore" - so where do you stand now? Is there still a place for overtly political bands?**

T: Yeah, there's a place, but back to what Smuff was saying - there's always the danger of people taking the lyrics of certain bands to be tne great expression of what's going on...

S: People can be overtly pollitical in a very insular way! The problem with making records is that it isn't insular, it's international and there are people from Poland, Iceland and South Africa who buy our records. We were releasing records which said "don't eat meat" or "don't use

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That's where punk went wrong - it was pushed and made into something that it never really was. I believed in it as well! I believed in CRASS, that they were a revolutionary force who were going to topple the Government and take over the world! Looking back that's a fucking joke but I'm not being morbid, irreverent or negating what CRASS did because it was vitally important! You make a fucking album and people expect you to be a spokesperson for a generation.

**MRR: But surely that's a weakness of the individual wanting to offer adulation...**

S: It was also a weakness of CRASS, a weakness of us and all tne other people involved.

**MRR: So you helped perpetuate this?**

S: We created it! We enjoyed fanzines and newspapers asking us to solve the world's problems and we naively believed that we could!

Lu: People forget that music doesn't necessarily have to have a message.

**MRR: The feelings presented on Uncarved Block appear to be optimistic/positive towards the future but with a strong sense of desperation/disillusionment with the past - would you accept this? Why?**

S: I don't think we're disillusioned with the past. I think the album was a great leap forward for us coming to terms witn the real strength and possibilities of what we had and what we were doing. We also came to terms with the fact that writing anti-war lyrics isn't going to stop war. All that releasing records like that does is add strength to your own personal commitments.

**MRR: On that LP you state "thinkers and performers can never stop war or start peace although they'd like to" and "I don't feel angry anymore" - so where do you stand now? Is there still a place for overtly political bands?**

T: Yeah, there's a place, but back to what Smuff was saying - there's always the danger of people taking the lyrics of certain bands to be tne great expression of what's going on...

S: People can be overtly pollitical in a very insular way! The problem with making records is that it isn't insular, it's international and there are people from Poland, Iceland and South Africa who buy our records. We were releasing records which said "don't eat meat" or "don't use violence" which is total bullshit because there a
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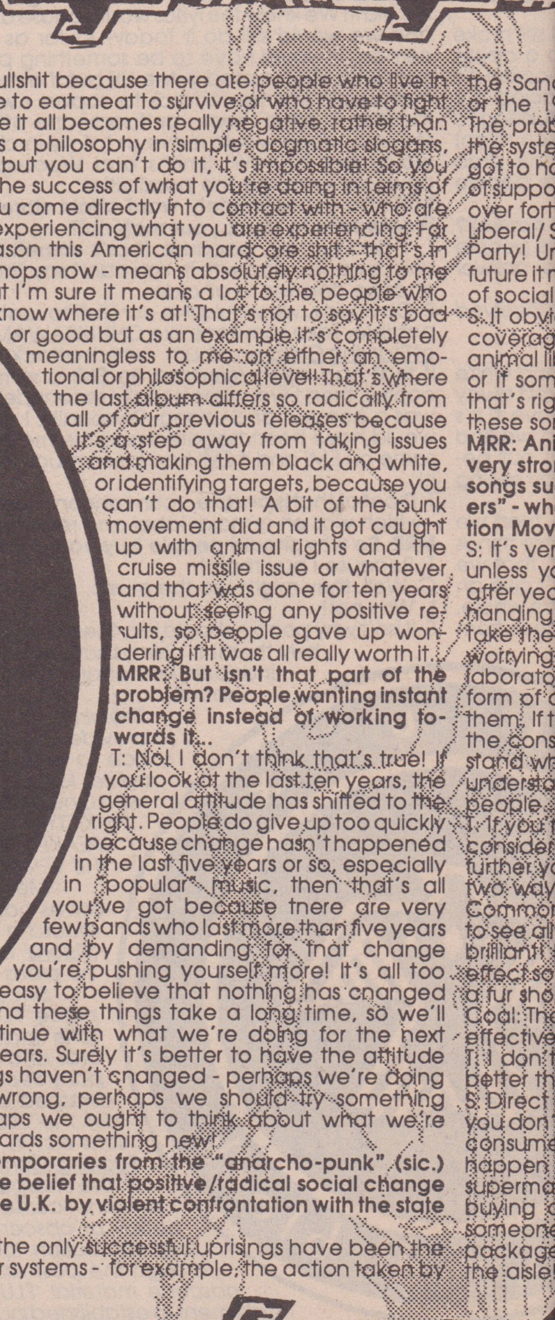
**MRR: But isn't that part of the problem? People wanting instant change instead of working towards it...**

T: No! I don't think that's true! If you look at the last ten years, the general attitude has shifted to the right. People do give up too quickly because change hasn't happened in the last five years or so, especially in "popular" music, then that's all you've got because tnere are very few bands who last more than five years and by demanding for tnat change you're pushing yourself more! It's all too easy to believe that nothing has cnanged and these things take a long time, so we'll continue with what we're doing for the next thirty years. Surely it's better to have the attitude that things haven't cnanged - perhaps we're doing something wrong, perhaps we should try something different, perhaps we ought to think about what we're doing and push towards something new!

**MRR: Many of your contemporaries from the "anarcho-punk" (sic.) movement subscribe to the belief that positive/radical social change can only be achieved in the U.K. by violent confrontation with the state - would you agree?**

T: History has proved that the only successful uprisings have been the overthrowing of unpopular systems - for example, the action taken by



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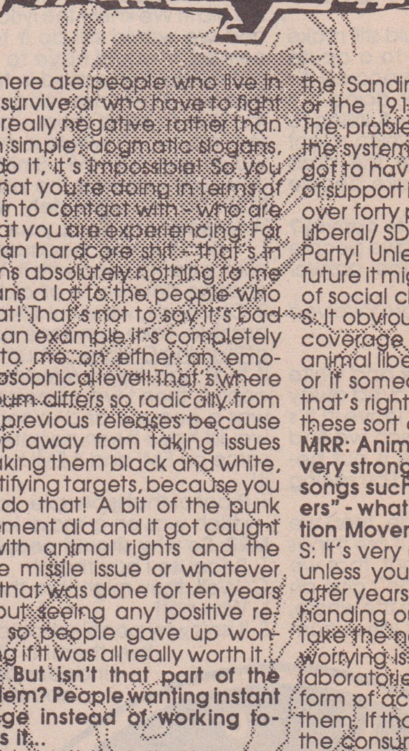

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T: History has proved that the only successful uprisings have been the overthrowing of unpopular systems - for example, the action taken by the Sandinistas in Nicaragua or the 1917 Russian Revolution. The problem in this country is that the system is popular!...To take on the state through violence you've got to have one helluva lot of support and it's quite obvious that level of support isn't there! In the last General Election the Conservatives got over forty per cent of the electorate and over twenty per cent voted Liberal/ SDP - so that's over sixty per cent who voted right of the Labour Party! Unless the state is deeply unpopular, it can't happen! In the future it might be the only way but at the moment violence as a means of social change is definitely a no - no!

S: It obviously has a place because the only thing that recieves press coverage nowadays is violence. You only ever hear or read about animal liberation issues if a department store has been fire - bombed, or if someone's raided a factory farm and smashed it up. Whether that's right or wrong is debatable but you can't negate the effect of these sort of actions!

**MRR: Animal liberation was an issue which FLUX OF PINK INDIANS felt very strongly about and you gave much coverage to - for instance, in songs such as "Blinded by Science,""Myxomatosis" and "Sick Butchers" - what is your attitude towards the way in which the Animal Liberation Movement is evolving?**

S: It's very difficult to say...If you get involved in any scene or action, unless you're extremely careful your activities escalate, especially after years of getting nowhere - lobbying Members of Parliament and handing out leaflets on street corners or at gigs - then inevitably you take the next step which is a more direct form of action. What I find worrying is that those heavily involved in fire-bombings or raids upon laboratories - however long it takes to realise that this is an impotent form of action - will then arbitrarily single out targets and assassinate them. If that isn't effective, then the next step would be to assassinate the consumers - which isn't an action that I could take, but I understand why people would be prepared to do it in the same way that I understand why people in South Africa take up arms and start killing people.

T: If you're trying to get across the issue of Animal Liberation, which is considered by many to be a minority issue - then obviously the way to further your cause is to create publicity. Direct action can be used in two ways - like the CND "scams", or what happened at Greenham Common on New Year's Day in 1983, which was so unusual and bizarre to see all those women dancing on cruise missile silos! That was fucking brilliant! But if something like that is done over and over again, the effect soon wears off. The other way is to do something like fire - bomb a fur shop.

Coal: That action alienates any potential support! I don't see the most effective way of getting the message across...

T: I don't think there is a most effective way! A negative response is better than no response!

S: Direct action is always aimed at the people peddling the trash and you don't often get direct action from the consumer. Ultimately it's the consumer who demands an issue...I don't know what the fuck would happen if it ever reached the extent that if you went into your local supermarket with the constant thought of being fire - bombed whilst buying a packet of cereal because someone was angry about the packaged turkeys further down the aisle!

C: The problem is people still want to eat meat. Somehow we've got to reach them and make them aware of what goes on within the meat industry and until they realise that there definitely is an alternative!

T: The peddlers will sell anything as long as there's a demand. They might help keep a demand or they might create one. Handing out leaflets and other forms of action has had an effect because Wimpy and McDonalds cater for vegetarians because there's a demand. If most of the population were vegetarian, then beef farming would be scrapped and the peddlars would be growing vegeburgers out of the ground.

**MRR: What exactly do you hope to achieve through your music?**

S: In reality, if nobody bought our records, we would still make them! We're not doing it because we're martyrs to a cause and we don't go into the studio to make a record because it's artistically painful. The most important reason for doing it is because it's what we all want to do! Personally, it's fulfilling to say something that's hopefully meaningful and which might create a catalyst for people to explore outside the drab offerings that exist - all we can hope to do is make people aware.

**MRR: Is there any specific message you are trying to convey?**

S: The change is tnat we discovered that we can't give people anything. We can't supply answsers because the answer inherently depends on what the question is!

The problem with that area of punk in which we were involved was that it tried to give answers.

**MRR: And the tendency to over-simplify...**

S: It simplified it to the point of giving people black and white answers, which was totally unrealistic. So we've moved away from that to do what we do and you can take it or leave it! It's a reflection of how we feel in the situations in which we find ourselves...It's important that the back catalogue is out because the poignancy of the last album is reinforced by seeing how our material has evolved.

T: For that reason you asked if there was a message, tnen we can't give an answer because what we write about are things that have moved us, that we do feel strongly about, that we do care about and we want to put forward! We can't give an answer in one or two lines because the message is in the whole.

L: People who listen to our lyrics may get different ideas from them which mean different things to different people...

T: For example, the line "same children playing revolution in the park," from "children who know," may be picked up by someone dissillusioned with the CND rallies in Hyde Park. It depends purely on the individual's situation what they take out.

**MRR: Which is top-side—lyrics, music or production?**

C: They're all very much part of one thing, but they're separate at the same time, so obviously we put everything into it!

S: We're involved with people who are very good at art, with people who are very good musicians and with people who are very good at recording. We do the best we can and if that happens to be better or worse, then so be it. I don't think it's fair to hold us up against someone like QUEEN - who have several millions of pounds and countless years to spend making an album - or some committed musicians who have twenty quid and do it on a cassette recorder. We do everything to the best of our ability.

**MRR: Would you ever consider signing a licensing deal with a major record label? Is the EMI label still "lurking with bags of toffees"?**

S: That's another of those weird questions and we can't give a blanket answer. EMI did write to us, we went and saw them, but it didn't work out. If EMI had been prepared to market us in such a way and give us total artistic freedom, then obviously we would have weighed up the pros and cons.

**MRR: And you would be prepared to receive the same backlash given to other so-called "socially aware" bands, like NEW MODEL ARMY and VICE SQUAD after they had signed to EMI? Whait with the Thorn - EMI corporation's involvement with manufacturing weapons systems and their close links with the Arms Trade...**

S: This is it...We would have had to have looked very carefully at what tney said.

T: For what we're doing to be true, we basically have to give much thought to what we're about, what we want to do - not what other people want us to do - and take it from there! As far as a backlash is concerned, The Fucking Cunts Treat Us Like Pricks caused a backlash - that album felt right for us at the time and we did it! We knew the lyrics would cause a reaction and they did and we would still do it today! As far as a major label is concerned, it would have to be something pretty special... We've got distribution sussed in tne UK but if a major offered us a deal that would license records to Japan - where we haven't the facilities to send them - or if someone offered to distribute our records, which would leave us totally in charge but our records would get into WH Smiths and Woolworths, then we would obviously consider the possibilities.

**MRR: Do you ultimately want chain stores like WH Smiths and Woolworths to stock your material?**

T: I don't know, because that's something you tackle when you're confronted with it. You can't say "no" full - stop! Situations change and we're all older.

S: Obviously, we would like our stuff to reach as many people as possible. Take someone like CHUMBAWAMBA and their Pictures of Starving Children album - which attacked multinationals. Now if that had been released on EMI and had sold eight million copies, then I would personally reconsider the argument that it was a cop-out and wrong. Personally, I don't think that record would have been negated and the message would still be the same on EMI and if EMI had been mugs to release it, then so be it!

T: Proof of that is people. John Lennon or Edwin Starr's song "War" - which was on a major label and reached millions of people...

**MRR: So why should people buy your records?**

T: Because I buy them!

C: Well, they might like the music.

L: Why not!

S: It isn't why people should buy them but why more people don't buy them! It always surprises me when I look at the independent charts and see all the shit that's about...

*The aim of the One Little Indian label is to provide both individuals and bands space to create and promote new/radical ideas. Other artists involved with One Little Indian include ANNIE ANXIETY BANDEZ, D. AND V., LOUDSPEAKER, THE SUGARCUBES, and THE VERY THINGS.*

*Meanwhile FLUX themselves have tentative plans to record a 12" - possibly entitled Visions- but there are definitely no plans to gig anywhere...*

*Since the interview took place FLUX, along with One Little Indian, Spider Leg Records and their publishing company Second Wind, have been charged on sixteen counts under the 1956 Obscene Publications Act in connection with The Fucking Cunts Treat Us Like Pricks LP. The charges are divided into four sections - corrupting minors, the distribution of obscene material to shops, the distribution of obscene material through the post and the publication of obscene material. FLUX have circulated a statement to established independent labels and all major record companies throughout the UK, requesting a donation of £250/$450 towards a bust fund. The bust fund will also be open to other labels and bands who suffer a similar plight to FLUX.*

*A compilation LP is currently being organised and all profits will be donated to the bust fund. Contributions have already been made by CHUMBAWAMBA, CONFLICT, CRASS and DEAD KENNEDYS.* **FLUX c/o One Little Indian/ 3 Fransfield Grove, Sydenham/ London SE 26/ England**

# WALKINGSEEDS

## GET DOWN IN ONENESS LITTLE SICKEXCITERS

*The WALKING SEEDS formed around 1985, members having already been in important Liverpool underground bands such as THE MEL-O-TONES and MARSHMALLOW OVERCOAT, and now along with CYCLIC AMP probably form the vanguard of Liverpool's alternative scene. However, the SEEDS are still not as popular as they should be, and still find getting local gigs a problem, mainly due to Liverpool continuing to wallow in the nostalgia of the Beatles and Merseybeat eras (but that is not surprising, as the city hasn't got a great deal else to boast about to the world). This is sad, as the WALKING SEEDS are to me a logical progression from that (they are definitely a "Liverpool" band rather than a band who just happen to come from Liverpool) and their beautifully mutated brutal psychedelic garage rock is a fitting soundtrack for a city so much brutalised itself by the 1980s. From the heavy acid rhythm of "Blathering Out" to the nasty crunching grinds of their cover of BLACK SABBATH's "Iron Man," and with a backdrop of deranged distorted vocals howled through a megaphone, their appropriately named Skullfuck LP bridges the gap between the 60s psychedelic garage noise and the equally important hardcore scene of 1988.*

*So far the WALKING SEEDS have released one LP and two 12 inchers, toured the UK twice with THE FALL, played gigs in Holland and Belgium, and hope to visit the USA this year. This interview took place at Liverpool's Academy Club prior to a rockin' gig with CYCLIC AMP on 5th March 1988 with Frank Martin, the singer, Bob the bass, and Barrington the guitarist. Interviewed by Digger.*

**MRR: Tell me about Marc Chapman and why write a song about him? ("Marc Chapman" was the title of the Walking Seeds' second 12", and also the name of the man who murdered John Lennon.)**

FRANK: It started off as a reaction to the sickliness of Lennon worship, but then it gets a lot deeper...

BOB: It's not because we hate the Beatles.

BARRY: The Beatles were cool.

F: The song doesn't slag off the Beatles (like many people think it does); it slags off what people are doing to them. They did some brilliant stuff, but their deification is terrible. And in actual fact, Marc Chapman idolized Lennon.

Ba: And was found with a Walkman and eight hours of Beatles recordings when he was arrested!

F: He was getting at Lennon for being a phony when everyone else was being a phony. Lennon really just decayed away.

**MRR: So what do you think about the Beatles' idolization going on in Liverpool at the moment (museums, souvenir shops, clubs, memorials, etc.)?**

Bo: It's died down a bit now, but I don't think the city is ever going to live the Beatles down.

Ba: Straight after Lennon got shot there was a John Lennon memorial opened and the Cavern reopened. The Beatles did good psychedelic songs, they were aware about what it was and used it well, but people get into them the wrong way. They've become like a standard.

F: They've been taken out of context and the Beatles scene now is so much more than the songs which are the sum total of any group. But if you look at them, when they started they were the ragged-arsed bunch who couldn't play and who certainly nowadays wouldn't even be allowed in a lot of the clubs named after them! Also, they started up by robbing an amp from the Art College! It's quite funny now as the bloke who reopened the Cavern used the original bricks; the amount those bricks have been used is incredible.

Bo: I thought they sold the original bricks to America.

F: They did and had to buy them back again! And so to sum it up, we don't hate the Beatles, we're more sophisticated than that.

Ba: We're suave, we're fucking suave.

**MRR: OK, if you're so suave and sophisticated, why do you play Black Sabbath covers?**

F: 'Cos Sabbath are suave and sophisticated.

**MRR: Why cover "Iron Man"?**

F: Because they get slagged off so much and that really annoys me. They played some really good music, but the only way the media can handle it is as a joke.

Ba: I think they see just American bands as being cool and English bands as just attempts at rock and roll.

Bo: There is something really stupid and brainless about Sabbath, but they did some great music.

F: And essentially there has to be that brainless core to rock and roll.

**MRR: It's just that over the past couple of years it's become "all right" to like Black Sabbath again. Are you not just jumping on that trend?**

Bo: No, but that's why we don't do it any more ***(they do!)***.

F: No, we don't just do it as a wacky cover version.

**MRR: What about hardcore? A lot of people reading this will be into HC: how do you fit into that?**

Bo: I don't really see that we fit in with any of that.

F: Or anyone. We just are!

Bo: I think we may have fitted into the scene as it was. I mean, I like bands like Minor Threat, but when you've heard your hundredth band that sounds like Black Flag, it gets a bit much. I think people should try and listen to all types of music and not limit themselves which I think is what happens in the hardcore scene.

**MRR: And straight edge?**

Bo: I think the actual straight edge philosophy is all right, but I don't like people trying to force it down my throat.

Ba: Or forcing anything down your throat. Do straight edgers really not have sex? (There then followed a discussion on the rules of straight edge.)

**MRR: I think your LP sounds a lot like the Butthole Surfers. Are they a big influence on you?**

Bo; I think we all like them, but they haven't directly influenced us. I would admit to Flipper being a definite influence on me, though.

**MRR: How do you view your own music? As something new and exciting? Or do you not really care?**

Bo: I'd like to think that, but we're certainly not obsessed with being new. I do think we have a certain amount of originality.

F: We're not trying to be self-consciously different all the time. That's the trap that mainstream music is into; they're all always trying to be different but end up sounding the same.

**MRR: I'm really into your megaphone sound...**

F: Well, that certainly isn't new. What it does is make the voice like another instrument instead of being something just stuck over the top of the music. When we are recording, we try to put more effects on the vocals.

**MRR: Are you trying to be as noisy as possible? Why call the LP Skullfuck, it's a very apt title...**

Bo: Skullfuck is self-explanatory. Thre real reason... well, I'm not even going to tell you!

F: The second LP title will make it clearer.

**MRR: Which is what?**

F: Wait and see!

**MRR: When are you doing the second LP?**

Bo: As soon as we get another label.

**MRR: Why?**

Bo: They've done little for us. The LP cost £300 to record. I'm not saying you have to spend loads of money to get a good recording, but we spent more than that on the previous 12" which we put out ourselves.

F: We're having to pay most of the promotional costs ourselves and it's costing us a fortune to send stuff to the States.

**MRR: Are you popular in the States?**

F: There's just more people so I think you get a better chance. In this country, you just need a few bad reviews and you're doomed forever.

**MRR: What sort of label are you looking for? A major?**

Bo: We're not stupid enough to do that. I completely disagree with the whole major set up.

F: And a lot of the indies are just as bad now.

Bo: But at least they're not investing in cruise missiles and stuff like that. Well, you don't know about Rough Trade these days!

F: I heard something disgusting the other day. This band who live downstairs from me and rehearse there called Jojo and the Real People, a sort of cabaret type band, they just signed to a major label and spent £90,000 recording just one track. Isn't that evil? Our LP was £300 for eleven tracks!

Bo: And we sold more records than them! But let's take some sort of political stance over this; basically it's all brainless capitalism trying to put as much shit into people's mouths as possible and trying to narrow down everything.

**MRR: But surely the label you are on now (Jeff Davis' Probe Plus Records) or any other independent is just that on a smaller scale?**

Bo: I think it is like that, and Jeff's downfall is that he wants to be a major label. It's reflected in the fact that he'll spend more time with bands who sound more commercial even though they may sell less than us.

**MRR: Do you sell many records?**

Bo: Not many, but I think we could sell a lot more, which is why we want to get off this label. We owe £1000, a debt which has been standing for over a year and is getting worse.

**MRR: Did you make anything when you went to Europe?**

Bo: We broke even, we weren't bothered about making money just as long as we didn't lose money. Just being able to go and play in Europe was great in itself. We would have liked to have made some money to pay off the debt, but it's not that important.

F: The only real money we've ever made was from the two John Peel sessions we did, which have been life savers for us.

**MRR: What did you think of Europe?**

Bo: It was great. Amsterdam was really brilliant. Proper PAs and things.

**MRR: Do you think you get treated better there?**

Bo: Definitely. Like stars!

F: Not stars, just human beings! Their attitude is that you've come to do a job and you want to be fed and need a place to stay. Here, the attitude among a lot of the promoters is, "Well, we can only give you £10 'cos we didn't really want you here anyway." Or the promoter disappears and you're left to deal with some dodgy club manager who'll do anything to get a few extra people in on a Tuesday night in Romford!

Bo: We played in Romford recently to the "goth brigade." We played longer than normal just to annoy them, and at the end of every song there was just total silence. You could see all these white eyes in the dark blinking at you from way back in the shadows, just like in cartoons. Then as soon as we went off, they put something like the Cult on the disco and they were all doing conga lines and stuff around the dance floor. It was horrible!

**Have you played many gigs outside Liverpool?**

Bo: Loads. Two tours with the Fall and more. Touring is great even in Britain. Going up to places like the Highlands of Scotland is brilliant.

*(As the interview was being done in the ladies toilets and the audence were starting to come in, it was time to vacate. End of interview)*

# N/A

*NAKED ANGELS/ P.O. Box 6127 Winston-Salem, NC 27109 / Rob (919) 712-9128/ T-shirts $7 ppd.*

**(Research article/Interview by Martin Roberts)**

Naked Angels are a very unique group. Probably the most unique group I have ever come across. One reason for this is that they see themselves not really as a musical group, but more as an organization to promote their concept of Multimedia. Multimedia is a futuristic concept involving technology, art, video, film, sci-fi, theater, literature and all other mediums.

N/A are from North Carolina, and it is indeed the perfect setting for such a group to come out of. Direct response is so vital to the kind of band they are, and in the bible belt there is always plenty of very direct response to their brand of entertainment. In the South they have developed a large reputation and possibly reached "cult" statis. Certainly their name is on the tip of everyone's tongue.

At their shows, they make the most of their Multimedia concept. Utilizing film, video, and other theatrics to make their shows a real "event", they even go so far as to actually push their performances to their very limits. In only a handful of recent shows, they have variously: sprayed their audience in fake blood, smashed video monitors, guitars, amplifiers, drums, blown up baby dolls, toys, and their own equipment as well as using pyrotechnics, flashpots, portals, rocket-launchers, other explosive devices and even chainsawed the stage out from under themselves.

I have heard them called the "new Sex Pistols". I doubt this is quite an accurate statement. But they are certainly something quite new. And I doubt I've done them the justice they can do themselves in words, in elaborating on Multimedia, and their plans to be THE WORLD'S LAST ROCK'N'ROLL BAND.

*This aint the way things ought to be,*  
*Someone's gonna get hurt and it wont be me*  
*There's gonna be some changes and they're coming anyday*  
*It's about time anyway.*  
*They call me public enemy*  
*public enemy number one*  
*They call me public enemy*  
*I'm causing chaos and having fun*

NAKED ANGELS were interviewed backstage at the Atlanta Civic Center. Rob R-Rock-guitar, Noel Hunter-vocals, John Wilson-drums, Andrew Stearns-bass

**MRR: You certainly do a lot to attract attention...and to cause controversy. Are you a gimmick band?**

All: Fuck no.

R: No, definitely not.

A: A midget with a ukelele would be a gimmick. We're serious.

**MRR: Don't you think that's what multi-media is?**

J: No way. It's a technoligical artistic concept.

R: Look, in a way playing music is our gimmick. Naked Angels is an organization, geared towards creating art, and spreading Multimedia. We are total entertainment.

**MRR: What does multi-media, as the Naked Angels concept, involve?**

N: It is a completely original concept.

J: It involves technology, video, art, destruction, theater, literature, sci-fi, film, performance art...

R: It is also the plan to be the final youth movement... to push it all as far as it can go. To be the world's last rock'n'roll band.

**MRR: What do you think of the new crop of metal crossover bands that are getting closer to a punk thing?**

A: If it's done well it's fine.

N: We're not going to review other bands because we're not rock journalists. As a movement, its probably healthier.

R: I really like some of those bands. Some of them are really great guys.

J: We're very far away from those kind of bands.

**MRR: How is it you are the world's last rock'n'roll band?**

R: When we are finished, there will be nowhere left to go with it. Everyone's just treading water as it is, we intend to take rock'n'roll to it's outermost limits, destroying it.

**MRR: Well, what do you think of the hardcore scene/network?**

R: Did someone just fart? (laughter)

J: It's really pathetic. They're not really doing anything. We all came out of that, but its just so apathetic and stagnant.

A: Not all of them, you understand.

N: We have been influenced by elements of that, but mostly we've just learned from their mistakes. We're more impressed by the original punk explosion.

R: In the beginning, punk was a great thing. It was an explosion of youth aggression, and anger, and energy. But what exists now is just another society. What you're talking about is an Americanized faction with rules and fashions, telling you how to dress, how to act. It's far from an alternative.

A: It shows that from the start a lot of them were just spoiled rich kids bitching about their family lives.

J: We're a very hard working band.

**MRR: What do you think will be the end result of all you are doing?**

R: The death of rock'n'roll, and the existence of Multimedia; a post-apocalpytic medium of entertainment for the wasteland.

J: We're just going so much further than anyone has ever pushed it before. We're blending mediums, into Multimedia.

**MRR: Many of your fans are into 'wracking". Some of your fans also call themselves "blanks". Can you explain these terms?**

J: Wrackin' is an activity for the 90s. It's a very violent, exaggerated sport. The blanks, the kids who are into Wrackin', and that listen to Naked Angels, are into Multimedia.

N: Wrackin' is unlike skateboarding because it is very, very underground.

J: Blanks go wrackin' in places like abandoned power plants, electrical facilities, and inside places that they aren't allowed. Its much more dangerous than any sport it resembles.

R: Like everything Multimedia, Blanks are into video, technology, art. Its about concepts in subversive entertainment in the information age. Wrackin' and Multimedia are a real teen-oriented subculture.

**MRR: How about your going into the recording studio? Are you finished?**

R: How did you find out about that?

J: Who said we were...

**MRR: You seem to be so "multi-media", that you're hesitant of actually recording.**

R: No, it is, as all of our operations are, a secret manuever. Your finding about it is quite less a result of your cleverness than your nosiness, I suspect.

**MRR: My point was that you are "multi-media", you make a point of doing so much more than just "putting out records" that you might actually not release a record?**

J: We will.

**MRR: You will?**

N: When the time is right.

**MRR: Can you elaborate?**

R: Yes there will be a single by Summer, with a U.S. tour to follow.

**MRR: Really? What label?**

J: End of discussion.

**MRR: Would you ever sign with a major label?**

A: Who knows.

J: I hate record company sleaze. I really hate their mentality and their marketing, and all their garbage. They're our worst enemies.

N: We won't compromise our ideas. We won't ever do something just for the money... that's how old people think.

R: No, we won't sell out. We won't change our lyrics or tone anything down. We won't be told what to do by anyone. We'll go with the company that can service our needs.

**MRR: When your record comes out, will you make a video?**

R: Of course. I mean, we are Multimedia. We already use video to a large extent.

**MRR: As many people know, you have been interviewed by MTV about your band and multi-media. Will they show your video?**

J: Ask the corporate executives at MTV. We have no objections.

N: They're a communication network. A global satellite network. Why would we not want them to?

R: We will also be releasing a home video with the record, as well as a paperback, and a Multimedia stageshow.

**MRR: OK, what about violence? I've seen fights at lots of your shows. Do you feel responsible for them?**

A: Not at all, we don't care.

R: It's just part of the fun.

**MRR: But when your audience is beating each other's heads in, do you think they're comprehending your ideas about multi-media?**

N: All they have to understand is that something is happening around them.

A: If people like it, what do they have to understand?

R: The message is there. It's implanted.

**MRR: Subliminally?**

R: Discreetly.

**MRR: What do you think of being compared to the Sex Pistols?**

N: We don't imitate anyone.

R: We are a totally new youth movement, more threatening than ever.

J: They were a good band, but so were Led Zeppelin.

A: We are better than they ever were.

N: We're the ones who are around now. Where are they? Playing Elevator Muzak or selling out with speedmetal bands.

R: Those old guys never....that is, the Pistols never did what we do. They were just puppets. Naked Angels is Naked Angels. We run ourselves. There is no Malcolm McClaren or Andy Warhol behind us.

**MRR: Do you have anything to say to the world to warn them about Naked Angels?**

A: We smell really, really BAD (laughter)

J: They are not prepared for us. Multimedia is a sneak attack into their subconcious.

N: We are going to subvert the whole industry in the name of anarchy. That is our Multimedia plan: to be the world's last rock'n'roll band.

R: Nothing. They're so complasent, the general public. They're all useless. We'll just blow them away. Completely shatter their little world.

**MRR: Why should people come see the Naked Angels on tour and buy your records?**

N: Because we're incredible.

A: We're the most fun band.

J: Yeah, we take off all our clothes. Write that down.

R: Kids come to our shows because we provide Multimedia: total entertainment. We have the technology. We play the best and most exciting music ever. We are totally fun and destructive!

On second thought, forget it stay home. (laughter)

Hungry Trolls are Will/vocals & guitar; Steve/bass, backing vocals, rhythm guitar; John/drums, percussion. It started in John's living room and escalated multivelocitizedly to Steve's jammin' centre of immense intesities. Back in the early days, the Trolls went on a search for something to do that was intense and yielded the greatest of pleasures from the depths of our energy centres (ie. the pancreas). We soon found the wonder and miracle of musical creativity. Back then, the instument line-up consisted of an acoustical guitar, a piano and various pots and pans. Times change and as do TRrolls!!! In today's fast-paced world, we now have a drumkit. We got the drumkit last summer so you could say that we are a relatively young band. Our musical instruments are not of high quality but our philosophy is we don't have enough money. When we first got our instruments we played musical anarchy much like the sound you get when playing your favorite record backwards but lo and behold, we learned how to tune our guitars! We now have a sound that has been developed by no other influences besides ourselves and our quest to play what we think sounds good and most importantly what we think is easy enough to play. We don't sound like anyone else, but some people insist on comparing us with 7 Seconds. Silly guys!!!

Hungry Trolls: All band members are under age and still go to school. The band is like a hobby and it is doubtful that anyone of us will end up playing music as a full-time occupation. We are young and our music is ripe with energy. Kinda like curdled milk. We don't consider ourselves talented in playing our instruments but, hey, ain't that the way to play when we may say our pay is nay today. We hail from the city of Edmonton which does its share in giving ecstatical birth to great bands. In fact, you might know one (IO points and advance to Boardwalk). Life in Edmonton is pretty good except for when that damn wind knocks down all our igloos. The scene here is really alive and thriving. In fact, all three promoters are going out of their way not to give us a show. Isn't that gnarly!!!!!! Isn't Gnarly that I say!! I guess they don't like curdled milk.

Hungry Trolls: We did, however, manage to wring one show out of a local promoter. Now for some play-by-play action of that monumental performance! John dribbles up the left wing only to find himself on the headlining bands drumkit. A thirty piece monster fully equipped with double bass, fifteen toms and timpanis! Quite a change from his three piece trainer. The whole team huddles and finds itself I.D'd (this was a no minors show), but the evil forces were much too late. After we played, we found out that the reaction was mixed from those who saw us. The promoter loved us and even refused us another gig! If any promoters are interested in giving us a show, come on up and we'll be glad to play. By the way, in case you've noticed or it's been bothering you, we do have a local reputation as being the masters of self-promotion. That's real gnarly!!!! That's real gnarly I say!!!

Hungry Trolls: Our lyrics are serious except for the occaisonal sporadic outburst. We have deep, moral values. So deep that they are the essence of our existance......no, no wait. Those are our cankers that I'm talking about. Actually, Will writes most of our lyrics and they are about things that we think are important. The ideas may be familiar but we like to express them in a creative way instead of just saying it bluntly. Substance may be important but then again so is a creative mind.

Hungry Trolls: This is indeed the climacteric in our lives as all the necrosis inflicted by our severe bout of satyriasis has been defeated. (Our drummer still suffers from spells of mollycoddling, however). Exempting all this lackadaisical circumlocution, we are really just trollular blobs of purulent proud flesh constantly invaded by dybbuks. John John Bo Hohn Bannana Fanna Wo Won, (that mollycoddle drummer, thinks we belong in the nunnery with Ophelia. Honelde!!! You can tell who's the only one happily endowed with that knockwurst of life, the skin flute. The rest of these trolls are really nothing but multifarious clodhoppers wiping our pustulations on snot-cloths. Yes, we are but quintessences of dust. (Apologies to Henry Rollins)

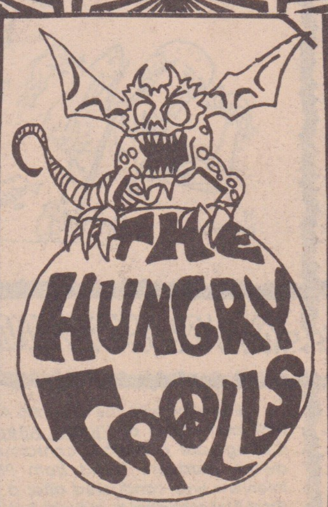
Hungry Trolls: Even though we have had only one gig, we'll keep trying to cope with the the small number of promoters. We practice quite a bit so our music is bound to develop into something that is different and fresh. If any bands or anybody would like to talk about music, gigs or whatever, write us and we'll get back to you. We also have a tape that was recorded on a multitrack studio that contains about ten songs which represent what we sound like and have a good amount of variety. (By the way, the band has a wide range of tastes in the music we listen to and the music we make). Well, until next time, bracken- somethioclakclak!

Hungry Trolls c/o Steve's House of Pain & Pleasure/
52 Willow Way/ Edmonton, Alberta, Canada (Yes, that's right, the country ) T5T-IC8 (above the States for all you dumb assholes...no offense)

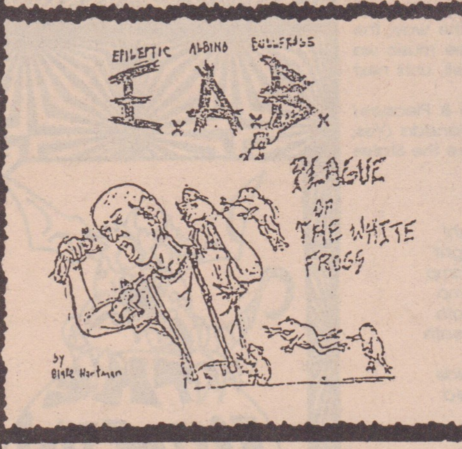
*Lesson*

*They landed on that winter night*
*And I knew something wasn't right*
*Cause when I peeked at their camp*
*I saw victims marching up a ramp*
*Into a factory...a factory of death*
*Screams echo inside...the last breath*
*I had a horrible feeling*
*I knew what was happening inside*
*These people were all mutilated*
*Just for their hide*

*The new fashion hit the streets*
*Soon that very next year*
*Human skin lined the stores*
*No cause for fear*
*Custom tailored...all according to plan*
*And they just prospered...man killing man*
*Who are these villains*
*Slaughtering on blood butcher blocks?*
*Would you be surprised to learn*
*They're mink, rabbit and fox?*



DELAWARE



*Interview with the Epileptic Albino Bullfrogs by Rick and Shirley of Viable Alternative zine. The Bullfrogs are a socially conscious and politically aware hardcore band from Philadelphia. This interview was conducted after a rather impressive (and fun) rehearsal in guitarist Bob's basement. Rick and I saw them in Milford, DE and their performance was pretty intense.*

**MRR: Let's start out with a generic question: how old are you and what do you do?**

Dave: I'm Dave, 20, I sing.

Bob: I'm Bob and like I'll be 17 soon, I play guitar. I can also play drums and bass.

Scott: My name is Scott Helig, I'm 17 and I play drums.

Rob: My name is Robert D. Lipschutz. I'm 18 years old and I play bass guitar.

**MRR: When did you guys get together?**

D: I don't know, I just joined this band, and that explains why I'm still here.

R: In July of 1986. Beforehand, Bob, Ben -- our original guitarist who now plays in a speedcore band, Fear of Life -- and me all fooled around just for the sake of fooling around. However, one day we decided to get serious and discovered Scott at a DRI show in June. We started practicing at Scott's house and got serious in July or August, and got Steve Spagnuola -- our first vocalist.

D: And I joined the band in November '87.

**MRR: What motivated you to start the band; was it just something to do, or did you want to convey certain messages?**

B: Well, first you see, me Ben and Rob weren't serious. We just wanted to make a thrash-metal band that was definitely a joke. We had names like Metal Man and stuff. Then we said "This is stupid," and decided to start a hardcore band and we know this freak named Steve Koob and he said "Hey, how about Epileptic Bullfrogs?" and Ben said "How about Epileptic Albino Bullfrogs?" And, by the way, Steve's still a freak. I wanted a different name -- personally I hate our name.

**MRR: What would you rather it be?**

B: It was gonna be Scapegoat or something. Actually, the original name was Necro-Cannibal.

R: Don't print that. (laughter and general melee ensues)

**MRR: How do you guys feel about straight-edge?**

B: I hate it.

D: SE, per se, is a bunch of bullshit. People walking around X's on their hands talking about being straighter than thou. They act like they're straight because of the X, not vice-versa. It has turned into that though it may have started out as a way for people who didn't drink, smoke, do drugs to say "Hey, I don't do that crap." It's a trend for the weak. If you need a group to make your decisions for you, to make you strong, then you really aren't strong as an individual.

B: I think all straight-edges should go die. (smirk)

S: I consider myself straight, but it's nothing that I would try to reflect in my lyrics, it's just my personal choice; I really don't talk about it.

R: I did at a point consider myself SE, but I think it should be more of an attitude than a trend. I don't put X's on my hands, or say "I'm SE," or brag about it. It's just something I feel deep down.

D: We all respect Rob's feelings, and I just want to add that we have 2 songs that people probably consider SE, but really aren't. "Addicted is about heroin, coke, etc. addicts and Bob wrote that -- about people who are controlled by substances. I wrote a song called "In Control," and although it may seem like preaching, the idea is only to relate my own experiences because I used to be fucked up -- I drank a 6-pack a day (at least) for a year, and did acid, speed, lots of pot; and through the song I'm trying to express how I've gained control of my life; and hopefully if someone else is in a similar situation, they can look into themselves and say "Hey, I need to take control of myself." Now I don't let any substances control me -- 'cept for food 'cause sometimes I need it to exist.

**MRR: What kind of messages do you try to get across? What's important to you now?**

B: Personally, I don't know and of the lyrics of the new songs; I just play guitar.

D: The lyrics of the old songs pretty much reflect the feelings of the old band, when they were younger. Scott and I write most of the lyrics now, but everybody is free to contribute.

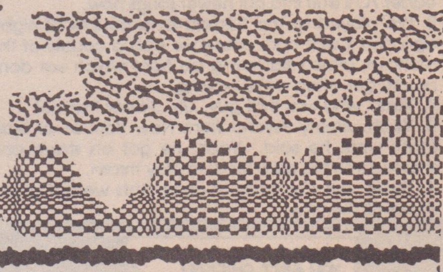
S: I consider them more mature than what's on our first demo. The music and the lyrics are important. We formed the band because we wanted to jam, we'll admit that. We didn't form to get political messages across. Because it's like four people who just want to have fun playing music, but also with that, I've been interested in politics and current events since I was a little kid, so that's what I like to write about-things that affect me and that I'm interested in.

D: We try to let everyone in the band have their say as far as lyrics -- it lends diversity to them. And we try to stay away from the generic lyrics, try to be creative, imaginative -- we try to search deeper within ourselves than the band did in the past. Generic sentiments are valid if they are sincere, but not real interesting. Our lyrics aren't aimed so much at getting a message across as expressing ourselves artistically.

**MRR: Then why did I hear that you were drunk at a recent party?**
D: That rumor was spread by a local scenster who tends to exaggerate at times. (laughter)
**MRR: How do you feel about the scene in Philadelphia?**
R: At one point, the scene was excellent; but it's gone downhill, and now the big skinhead trend has come upon the scene. As all trends, it shall fade away, but it's had a negative effect.
S: Philadelphia is one of the US's largest cities and the only (all-ages) club just closed. But it's probably a positive thing that it closed because Chuck Meehan, who put shows on, said it was turning into a mini City Gardens (Trenton NJ), which is a big business club where people just go to see the bands they like. And I think now people who support hardcore are going to start doing things on their own, instead of just waiting for the next show. "(Scott and Dave just arranged a show at a nearby YWCA for June 11th, with local NJ and Philly bands to play for free or gas $ as a benefit for future shows there. -Shirley)"
D: Chuck got so many good bands that people could pick and choose and just wait for their favorite bands to come; and no one was supporting the local and smaller touring bands that he booked. A lot of us wanted to see some really good, relatively unknown bands, but Chuck couldn't get them because of stupid, trendy fuckheads that didn't want to spend their parents' money on anything less than the Cro-mags or Murphey's Law. Hardcore's not about that shit -- go to the Spectrum or watch MTV if that's what you're into.

**MRR: How do you feel about major-label intervention in HC?**
S: The independent attitude which is the basis for alternative music is lost when big money starts to get involved. If a band like Cro-mags or Murphy's Law released their own stuff on their own label they'd probably make more money, because the big labels rip bands off anyway.
D: Exactly! A well-known band could easily do that, but they're all too fucking lazy to set everything up -- it's easier to sign a contract and let a manager handle everything while they sit around and live off the earnings from their records and tours.
B: I like it. If I could make money playing in this band, I'd be more into it.
D: Bob makes a good point. I'd like to have transportation to get to shows on weekends, and some better equipment, and save enough to put an EP out on our own. I'd do it, but I don't want to get involved with big business. I'd gladly tour by playing for food, a place to stay, and enough gas to make it to the next city. But the bands who tour like that and then sign with a major label and sit around when they aren't on tour by collecting the proceeds from album sales are bullshit and work against the indy scene.
S: It causes a bad situation, but you can make some money and not lose your integrity... If people wouldn't be corrupted by it, it would be OK.
R: I don't think it's bad if the bands have a major say on what's gonna be on the cover, and have a certain amount of artistic input. It's not detrimental to the scene.
(Bob leaves--he's a busy guy)

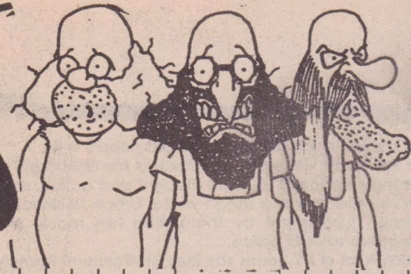
**MRR: Does your environment influence your lyrics a lot? ...the city experience, violence, poverty...**
D: I think any experience -- suburban, rural, or urban -- influences your outlook and what you express artistically. Living in a violent environment, not just in the city, there's so much violence all over this fucked-up world. Domestic violence, child abuse, spouse abuse are prevalent everywhere... plus violence in the media, whether fictional or journalistic -- there's so much violent stimuli, I just think at different levels for different settings, but it's all pretty relative. I lived in a rural area all my life and because of the violence I experienced there, I was prepared for the city.
S: I'm in contact with a lot more assholes in the city, so I have negative feelings toward people a lot.
R: The racist violence has affected my attitudes. I'm strongly opposed to racist thought and action, and this is reflected in a song I wrote "Urban Rednecks." Racist harassment by the police has made me negative toward police.
**MRR: A lot of NY bands say their environment strongly affects their lyrics, and many have right-wing or conservative views. What about you and other bands in this city?**
D: Right-wing views can be connected to tough experiences in the formative years, because you can't be a bleeding-heart liberal when you're always in fear for your life. People feel like they have to be reactionary, judgemental, and discriminatory in order to survive. Besides, this is the example their friends and parents set. However, education can help to overcome this ignorance, while still staying cynical enough to protect yourself. I just think sometimes it's harder to be liberal in big-city conditions than, say, in the suburbs, but not impossible.
S: I don't think it's harder. Having something against someone just because of their color just doesn't make sense. What about how big their ears are, or how long their toenails are? If you are thoughtful and intelligent, you just won't have prejudicial attitudes.
R: I don't think it's a problem with NY bands being racist, because they all grow up in a multi-racial area and learn to co-exist.
MRR: What are your ideal forms of government or social structure?
D: My Utopia would start with a transition from what the US has today, which we call "democracy," but is really control by the companies, the shareholders, who basically decide policy-garchy, but it's all kept secret. I'm a non-voter for this reason, but am working toward change in other ways. Ultimately, non-government is the ideal, but the transition would probably have to be from economic socialism with true elected representation (mandatory voting) and better education, then to localized cooperatives -- communism. Basically, this would only work in a borderless world, because borders create nationalism, which deters cooperation among all people and encourages competition, which leads to inequality, greed, and war. Once people learn enough responsibility and respect for others' rights by working together, they would be able to govern themselves by internal control (morals, ethics, and conscience). Anarchy is surely the goal of every being -- to govern oneself.
S: I don't really have the extensive knowledge to say, so I leave that to Dave.
R: I have doubts about anarchy.
D: The transitions will be rocky, but are inevitable. It's either self-government or self-destruction for our species, as all forms of government up 'til now have proved.



MRR: What do you guys think of MRR?
R: I sent our demo in July '87 and it never got reviewed. Why is that? I wish someone would write me.
S: Well I was talking to my friend Devon -- Hi Devon! I'm sure you're reading this -- and he's friends with Walter Glaser who reviews stuff for them. The editors take the most well-written reviews and publish them because space is limited.
R: I wrote a long letter, sent flyers, spent money, plus the expense of the tape. A fanzine supposedly for the scene should have at least sent some response.
D: MRR gets so much shit. But something that's gotten that big but has still maintained the grassroots attitude is incredible! Scott and I do zines and could both tell you how hard it is to keep things running on limited funds and time. Christ, all the work of MRR is *still* fucking volunteer. Look at sell-outs like Flipside, Your Flos, and others who are working with a profit margin and salaries -- they're bullshit. Yo Tim, Martin, Murray, Walter, and everyone, keep it up!
S: It's very influential, and the good aspects predominate over the bad; they've contributed a great deal to the hardcore community. I understand Rob's complaint, but I do a zine and can appreciate how much MRR has to go through to come out every month.
D: MRR is a key to international communication in the world scene.
S: I sent a zine but didn't get in 'Between the Lions', but hey, it's their mag.

**MRR: What else do you guys do?**
R: I'm working very hard in school right now.
S: I do a zine called *Total Thrash*, I'm on #11 now.
D: I do one called *Viable Alternative*. I just put out #1 and #2 will be out in June. I have a friend named Rick (yes, the same one) who did a zine called *Alternative Voice* and now he helps me with *VA*. I'm trying to get contributions from lots of different people so it's more diverse -- so if you have something sittin' around send it in. By the way, Rick sent a zine and a tape to MRR and they both got reviewed, so Scott and Rob must just be losers.
**MRR: What influences you guys lyrically and musically?**
R: Lyrically, my environment. Bums, drug dealers, puke in the streets, getting harrassed in the city. Musically I'm into NYC HC bands like Rest in Pieces, Youth of Today, Token Entry, Bold, Sick of it All, Gorilla Biscuits, Raw Deal, Side by Side. All of these bands are great, but I'm equally into bands like MDC, Christ on Parade, RKL, The Accused, Articles of Faith, Septic Death, Beyond Possession. I was also greatly influenced by Minor Threat.
D: Lyrically, by literature, as well as actual experience. Nihilist authors of 19th century Russia like Turgenov, Dostoyevsky, Gogol, Balzac, Tolstoy... Chekhov doesn't really fit the mold but he rules too. Also early 20th century Brits like Joyce, Conrad, Woolfe. I also read philosophers such as Kant and Mill, as well as modern philosophers who use Kantian and Utilitarian arguments to justify their views like Peter Singer, Tom Beauchamp, Patrick Devlin, and James Rachels. Madmen like Nietzsche and Machiavelli interest me too. I read a lot of current journalism -- right and left-wing views, because to have a strong position one needs to hear both sides of an argument. Musically, I have a wide span of tastes -- Sheer Terror is God of course, and Poison Idea I guess would be God II. Early Septic Death, DRI and Raw Power. Those three all went downhill since their early days. Dead Kennedys, SNFU, and Circle Jerks are some of my all-time favorites. Minor Threat was cool musically. (uh, WHEW!)
S: Lyrically, by what I read and see and the discourse I have with others. Musically, a lot of European HC -- Napalm Death, Lärm, Extreme Noise Terror, Heresy, Japanese stuff like SOB, Lip Cream, Systematic Death, Casbah, Outo, Genoa. Brazilian bands like Sepultura, MX and others. Plus Public Enemy, Ice T, Just Ice, KRS1, hip hop and stuff.
MRR: What are your aspirations as a band?
D: To get out and play shows, put a new demo out, go on a tour, and put out our own 7". The demo will be out by the time you read this. $3.00 PPD to the world from: Dave/ 4817 Warrington Ave., 1st floor/ Philadelphia, PA 19143 (USA). We probably will need a new bass player when Rob goes to college in the fall.
R: That's why I'd like to get a lot accomplished this summer.
S: To communicate with a lot of people and use the band as a way to exchange ideas and good times with lots of diverse individuals all over the world.

# WIG TORTURE



**Interviewed by Angus McScotchbuy**

Upon entering the house of Wig Torture I noticed a small collection of rotting corpses scattered along the front yard of what appeared to be various members of the PMRC, THE YOUNG REPUBLICANS, and BORN AGAIN CHRISTIANS FOR A DRUG FREE AMERICA. While entering the doorway to the "Shrine of the Incessant Bong" I was greeted by David Nudelman who handed me a pipe containing the "killa" green. After minutes of trying to refuse his gift I sucumbed to my inner urges and smoked the contents to my head.

Then he handed me an opened bottle of Lucky Lager and told me to down it before conducting the interview. After downing the beer and letting about an hour pass I soon realised that something had been dropped in the beer and it definitely wasn't tomato juice.

**MRR: Who's in the band?**

B, I'm Benn, I'm 22 and I play bass and sing.

A: My names Aaron, I'm 20 and I sing and play guitar.

W: I'm Walt, I'm 21 and I play drums and trim trees full-time.

**MRR: How long have you been around for?**

B: I've kept Wig Torture going for about six years now, but the Aaron, Walt, and Benn Wig Torture has been around for about a year and a half.

A: I was playing drums for them about two and a half years ago when we had a guy named John Bartlet playing guitar for us. He moved to Santa Cruz so I took his place.

**MRR: Is this all your first band that you've been in?**

B: No, I was in a band called Plastic Bag. We played mostly cover songs.

A: I was in a band called Dash And The Riprocks. I played guitar, that's where I got the experience to play for Wig Torture.

W: This is my first band, but I was playing in another band about the same time called the Dry Heaves. I was playing guitar, but it was nothing serious, though we were pretty rockin in the Hillsborough golf course.

**MRR: Golf course?**

W: Yeah, the house we were playing at was right next to a golf course. It was cool cause all these fat old timers would fuck up their shots ever time we started to play.

**MRR: What is the scene like in San Mateo?**

W: Scene, what scene?

B: Man, the only scene here is the Rot scene and by looking at the Rot-O-Meter it's just your basic rot tonight.

A: Yeah, we all work shitty day jobs, come home, light up a fat one or a thin one depending on how much money we have, get fucked up, practice and that's pretty much our scene.

B: Though, we encourage everyone to be a part of this scene as long as they bring their own buds.

**MRR: What subjects do your songs talk about?**

B: Our earlier songs talked about cops, Sesame Street, motorcycle accident victims.

A: The new songs talk about pot, metalheads or hessians as we call them here. James Watt...

B: That's an earlier song of ours that we changed to "Gene Scott Rules".

A: Our songs try to be humorous.

## BUDCORE

**MRR: Would you consider your music as "budcore?"**

A: Yeah, I say that's a good description of our music. Though we're not a thrash band. We have an early punk sound, but we've been incorporating a lot of earlier 70's stuff into our newer songs now.

B: We played at the Gilman St. a couple of nights ago and it was cool cause we had a couple of the mohawk crowd slamming up front which we don't usually get when we're playing.

A: Yeah, who was that guy...uh...Jimmy Psycho!

B: Yeah, Jimmy Psycho from New York or at least that's what he said. Yeah, he got on stage and shouted into the mike for us to play thrash.

A: Those are the types of comments we get at our shows all the time.

TAKE A DRAG OF POT, KID, YOU AIN'T CHICKEN ARE YOU?
NOT ME! LEMME HAVE IT!

**MRR: What bands are you influenced by?**

W: Zepplin, Sabbath, the Vandals.

A: Deep Purple, Atomic Rooster, Hendrix, MC5.

B: Blue Cheer, Ramones, Angry Samoans. We go for the raw rock n roll sound.

A: We take our influences from a lot of 60's and mid 70's bands.

B: Though lately we've been getting into a lot of Venom and Metalica.

**MRR: Now considering the songs you have about marijuana, what do you think aobut the legalization of illegal drugs?**

A: Well, that's a stupid question, of course they should be legalized. Alcohol and cigarettes do more damage to your body than marijuana plus marijuana effects are much more positive than cigarettes.

B: Fuck, no government should dictate over people what they can or can't put in their system. They should definitely legalize pot. You should be able to purchase them like you do with cigarettes. The government could make so much money out of pot, they could pay off that fuckin debt they have over their heads.

W: Fuck yeah, dude. "Just Say Yes, I want another bong rip".

B: In San Mateo, down on the El Camino, they had all these banners saying "Just Say No" hanging from the street lights on either side for about three miles. It looked so stupid. People gotta realize that it's time for pot to be side by side with Marlboros.

**MRR: Obviously then you totally disagree with the straight-edge philosophy?**

B: If people don't want to smoke pot or drink or whatever, that's fine with me. Everyone has the right to choose. Though they should bring that to the larger population to legalize drugs and letting people choose for themselves what to put in their bodies.

A: They have that choice in Holland, why not here.

W: It's a losing battle for the government. There's no way you're going to stop people from tokin' up, or shootin' up even if they shove the death penalty in front of them, people just not to have their drug.

**MRR: What are your future plans?**

A: Right now we're recording a new demo tape, for now. We'd like to put out an album sometime in the near future.

B: We got a good amount of people who asked for our first demo. When we have our second demo finished we promise to send out a copy to those who asked for our first one. Our sleazy manager has all the addresses of those who sent two bucks.

**MRR: You have a manager?**

B: Well, he's not really a manager. Let's just say he gets us shows cause were usually too stoned to do it ourselves.

A: We want to do a mini tour of the Northwest. Want to go from Sacrameno to Vancouver sometime in August.

**MRR: Any final comments:**

A: Yeah, we want to be the first San Mateo band to get on the front cover of High Times.

W: Yeah, smokin a fat one.

B: "In killas we smoke."

★ ★ ★

MICHIGAN

Sitting here looking at them, they don't look like a typical matched set of rock stars. Guitarist Len Puch looks a little spooky, his hair looks like a spider sitting on his head. Thumper Tim looks like a seedy used car salesman, and vocalist Raz looks like a mad Nazi college professor. The music is a primative jungle grunge. Interview by Floyd.

**MRR: Who came up with the name ARTPHAG?**

R: I think Len, he hates art fags!

**MRR: That's you, guys!**

R: No, I mean the real ones. The disco-synth bands and their devoted fashionable followers.

L: ART PHAG is the complete opposite of the typical art fag. We're anti-technology when it comes to music, recording, anything!

**MRR: Why don't you use a bass player?**

L: Can't afford it! Cuts into our beer money!

R: We don't need a bass player, our sound has plenty of bottom. It's our sound. Grrunnggge!

**MRR:How's college radio digging it?**

L: Chart-wise, it's either in the top 20 or not even charted or added. One program director called me from Seattle just to tell me how evil we sounded and that we degrade women. She even called us... scary!

T: OOH! That's mean.

R: We don't degrade anybody!

L: What a wimpy station I thought, we ain't that scary! She did tell me they play mostly punk rock, stuff like the Pet Shop Boys, Mister Mister, REM...

T: OOH that's punk rock.

R: Real scary too.

**MRR: Tim, you say OOH a lot!**

T: OOH.

**MRR: Is the song on your LP "Brains" from "Night of the Living Dead"?**

R: Not from it, it's influenced by those brain gobbling zombies though.

**MRR: Are you gonna tour soon?**

R: Not enough booking agents dig us. We're not the "sweethearts" of the new music scene and we're not angry and fast enough for punk clubs.

L: Real artfags hate us, too!

R: We're caught in the middle. There's a blues influence in ARTPHAG, not traditional blues by any means. Some songs are close to garage psych, but only vaguely. We can't sound too much like anything else with our stripped down instruments.

**MRR: How did ARTPHAG get together?**

R: We were mutants form the Detroit music scene. Len's a good guitarist but he likes feedback a lot. Tom learned to play drums at our first practice and can I sing or what?

**MRR: Who writes the lyrics?**

R: Me.

**MRR: Well, what are they about? Love? Girls?**

R: Blow me! They're about crude love and dead girls! Our lyrics are kinda twisted, a sadist's poetry, not all of it, though, a couple songs go off the edge, like in "Golf" During the song, you can hear a guy beat his wife becaue he can't find his golf clubs.

**MRR: "Golf" is fucking great, the song anyways.**

T: OOH! I think he likes us!

R: How about a blowjob, Floyd?

**MRR: No thanks, I only blow Bon Jovi. Any studio trick to make you guys sound good on wax?**

L: No!. Everything was recorded live, including vocals. It took about 5 hours to record 16 songs for the album. We did it at Garageland, it's a primo studio for raw stuff. ELVIS HITLER recorded Disgraceland there.

**MRR: Did you guys really paint each cover yourselves?**

L: Yeah, we're still doing it. No two are alike!

**MRR: Any last words? Anything?**

L: Grunge out to ART PHAG! Now!

**c/o Wanghead Records/ 19620 Wahrman Rd/ New Boston, MI 48164**

NEW YORK

# WHEN PEOPLE WERE SHORTER AND LIVED BY THE WATER

*"When Sid Vicious snuffed it, he knew punk was gonna be big money. We jumped right on the bandwagon"* -Lee Ving of Fear

**Interviewed by Chuck Reece**

Back when the blood boiled rotten in Sid's veins, back when Kim Rancourt took Sid and Johnny's record to a dozen houses in search of anyone who'd let him play it and not laugh, to hitch passage on the passage of the punkwagon was The Thang.

Ten years later, there is no more Thang. There are no more bandwagons. And the brave few who preserve do what they must: Burn the wagons. Use them for fuel. Just like they did When People Were Shorter and Lived Near the Water.

"Cover band as conceptualists," said The Village Voice. Feh! Try instead six guys who "were actually pretty bored," argues Kim Rancourt, lead yelper. " After hearing the material coming over the airwaves, we figured we could do it—make the bad songs badder."

And besides, says the 33-year-old Detroit boy, "time was running out, too."

So Rancourt gathered a gang of fellow aging hippies and ex-Motor City madmen-bassist Mitch Strassberg,34; second yelper and trombone bleater Joey De Filipps, 37; art guitarist David Raymer, 33; klompenmeister Ron Spitzer, 33; and guitar baby Bob Meetsman, a mere 27—for the mission: "Take the terrible songs of the '60s and make them somewhat palatable to an '80s crowd, but keep to our creed of keeping them bad."

Since recording the Shorters' 1987 EP (Trace Elements Records in the U.S., Shadowline in Europe), Spitzer has left the band to join Trace Elements label-mates, the Band of Susans. David Licht, 33, a regular on Kramer's Shimmy Disc product and a member of Shimmy Disc band Bongwater, has replaced Spitzer on skins.

What's behind When People Were Shorter and Lived Near the Water's dedication to the high-decibel resurrection of pop atrocities like Wayne Newton's "Danke Schoen" and Rolf Harris' "Tie Me Kangaroo Down, Sport"?

"We were," Rancourt says, "probably inspired by the material itself. They were bad songs we could make badder," Origianal material may at some point be released, but many of the originals the band has written "have become parts of the adaptions," Rancourt says.

"Let's face it," he adds, "Covers are it at the moment."

Who, us? Cynics? Come on...

**Trace Element Records/172 E. 4th St. #11D/
New York, NY 10009**

## ARGENTINA

SENTIMIENTO INCONTROLABLE is one of the oldest and best known punk bands in Argentina. They started in 1985 and, although none of the original members are still in they band, they still keep the same sentiment alive and also play old stuff.

As a band, they hold a politically conscious stance which is mainly inspired by their singer, Lingux. Through the years, he has always been invovled in the active part of the scene (lots of @ actions, stop the city, demos, cooperatives, etc.) and has been an inspiration for many other punx here. The band was formed with a very clear aim: the spreading of anarchist ideas.

SI (in various forms) has played all the independent cooperatives with a large number of smaller bands. A great number of punx and metalers always attent their shows, which are usually ver exciting. The singer reads a statement on different subjects concerning Argentinian reality while the band plays a heavy and constant riff which creates an intense atmosphere. At one famous gig, he read a list of all punx, metallers, and anarchists who had been taken to prison during the month before the gig (and this was a verrrrrrryyyyy long list!).

Having a band in Argentina is very different from having a band in the US or other countries. Equipment is very expensive. Most kids cannot afford to play in a band. Our scene is small and most of the people don't support the bands. Nobody wants to pay for gigs and fucking around seems to be the most fun. There are no places to play, and almost no zines, and of course, the establishment rock magazines don't give a shit.

There are almost no independant labels except Radio Tripoli. Three bands have put out EPs on this label: COMMANDO SUICIDA (skins), MASACRE PALESTINA (skaters) and SENTIMIENTO INCONTROLABLE. Lingux says that independent recording here, at this moment, is just like big companies, only on a smaller scale. Big companies take 95% of the record price; indies give you 7%, but don't sell nearly as many records. What's the difference?

SENTIMIENTO INCONTROLABLE hope to start their own label. The message of the band in the lyrics and the statements Lingux reads during the first song. He calls all freedom fighters the "Invincible Minority", the network of international resistance.

They have a song called "Stop the City" and in a way it is dedicated to all the people wo do these direct actions. (Lingux was the 'promoter' of Stop the City in Buenos Aires). Tim Yohannan said in MRR #58 that SI are more in a post punk vein, but that's only the songs on the record. The others are really powerful with committed lyrics.

As I've said before, they're planning to start their own label and record an LP. They are also working to put on funnier gigs.

A real help for the band is the support they receive from a truly committed part of the scene and from their independant promoter, Laura, who helps them in getting good palces to play.

**SENTIMIENTO INCONTROLABLE: c/o Lingux/ Arenales 747/CP 1638/ Vte. Lopex / Buenos Aires/ Argentina**

We know time goes by
but we still don't wake up
we delay our freedom
and the old, so old and pure ideal.

Words and dreams
words and dreams
words and dreams
words and dreams

### WORDS AND DREAMS

Something must there be
impossible to explain in words.
Something more important
than life and death.
Something catching certain people.
Something tnat makes me think
I can't live without dignity.

If I look back
I'll have to cry
thousands of deaths,
thousands of deaths,
those who have died
for such a strong feeling
and now ~~wkx~~ what's left?
Words and dreams
an untiring minority
fight against the storm.
Words...

## ENGLAND

### CUT THE CORN RE-CREATIONS PRESENTS COLD VIETNAM

**MRR: What about COLD VIETNAM?**
CV: Well, 'Cold Vietnam' established itself at the start to provide an insight to the misuse of present day Britain and the world and the world's inhabitants. Over the years (under different names) many musicians have come and gone, and now we're just a 3-piece: Nick Bunting-bass, John Albiston-drums, Andy Forward-guitar/vocals.

**MRR: Influences?**
Andy: Crass, Conflict, Africa Bambata, Chumbawamba, Bad Brains, etc., etc., could go on for ever.
John: Conflict, Chumbawamba, Dan, Crass, Flux, Decadence Within, Visions of Change, etc.
Nick: The usual - Crass, Conflict, Discharge, Flux of Pink Indians, D. & V., Annie Anxiety, The Mob, Chumbawamba, Exit-stance, Oi Polloi, The Ex, Hit Parade, Faction, Dirt, Omega Tribe, Liberty, Culture Shock, Alternative, and the and only Ivor Cutler.

**MRR: Living in Redditch, what is the music scne like?**
Andy: Redditch is pretty naff at the best of times. There's quite a few bands here, but nowhere to play, especially because the sort of music we play the Redditch scene is very small.
John: I think its a great shame that there aren't more places for bands to play, as there are so many hidden talents in Redditch. May be one day something will be done, but until then Redditch will stay naff and boring.
Nick: I live in Alcester and the best around here is the very conservative "Give me some money and I'll play a hit record for you" machine in the Dog and Partridge down the road. I don't count the Trades and Labour Club as I don't like bands who talk about 'chicks', their hips, and have blatant sexual innuendo in their lyrics.

**MRR: What do you eat?**
Andy: Well, I try to maintain a vegan diet, after hearing and seeing what went on to provide the consumer with meat and dairy products. I felt too guilty to look an animal in the eye, so I stopped consuming them.
John: I'm a vegetarian. I try not to buy food that has anything to do with Apartheid. If anyone would like to find out anything about becoming a vegetarian please write to address at bottom with s.a.e. please. Thanx.
Nick: I'm a stinkingly hard-core vegetarian; no fishykins, no naughty battery eggs, no biscuits with animal fat, etc., etc. I'm also 'phasing out' milk products at the moment (I've stopped having milk in my tea) but it could take a while for me to become utterly vegan. huh!? (I think not having milk in tea is pretty radical stuff).

**MRR: How much success have you encountered over your time?**
A: It's been quite good really being as we haven't done millions of gigs. We've had quite a good comeback from our recent recording at Workshop Studio. If you would like our demo again please write to address below. Our demo's are £1.25 inc. p. & p. as it is only a 5 track demo.
Nick: I haven't been in the band very long, but I have learnt at least two red hot bass riffs off by heart if that's any good. We're getting there at an alarming rate.

**MRR: General comment?**
A: I think there is alot of apathy amongst young people at the moment. There's loads of back-stabbing going on. I think people should live and let live and join hands and really make the movement work. If you would like to write us: 81 Ashorne Close/ Matchborough West, Redditch/ Worcs B98 0EZ, plus s.a.e. if possible. Thanx.

**MRR: Lets not beat around the bush, why do you throw skulls, meat, guts, animal parts when you play a live show??**

B.L.O.D: We feel a large percentage of the audience is going to run down to McDonalds, Taco Bell or wherever after the show and grub on meat. They should be able to deal with the death of this animal if they are going to eat them. If these kids only knew that pig skulls, snouts, blood clots, and shit like that was fed to them in hot dogs, hamburgers, bologna, and sausage, maybe they could deal with the preservation of animals.

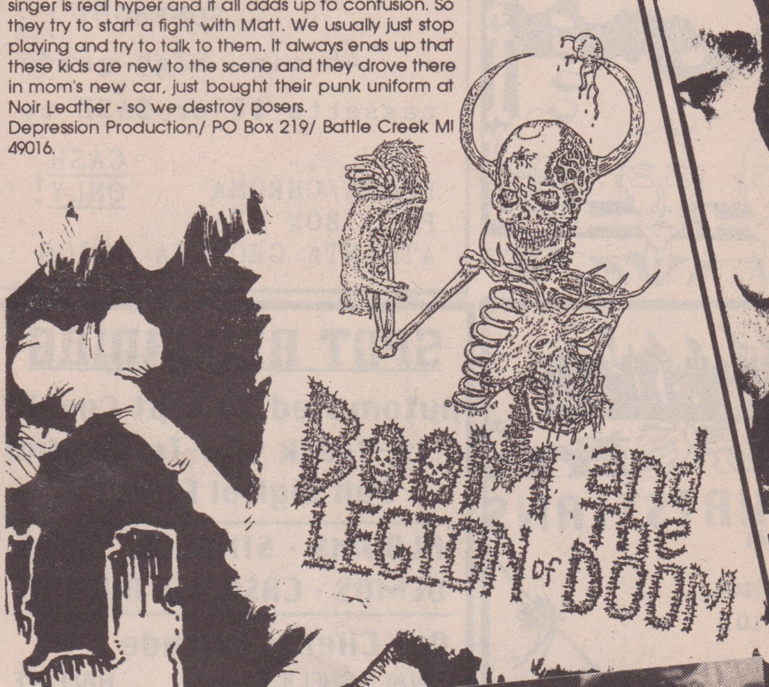
**MRR: Do you guys eat meat?**

B.L.O.D: Of course we do, but we respect these animals, we also hunt but we use the total animal such as the meat for food, skins for coats and gloves, we bury the guts in our gardens for fertilizers, use the teeth for jewelry, and the skulls are used in live shows to set their spirits free. See, we are modern day Indians setting these animals free from a toxic death created by humans. We dance and play to offer the great spirits a gift while asking forgiveness for our faults while humans go on polluting Mother Earth as all of Her animals and plants die a slow doomed death...

**MRR: You have a violent reputation. Can you explain why?**

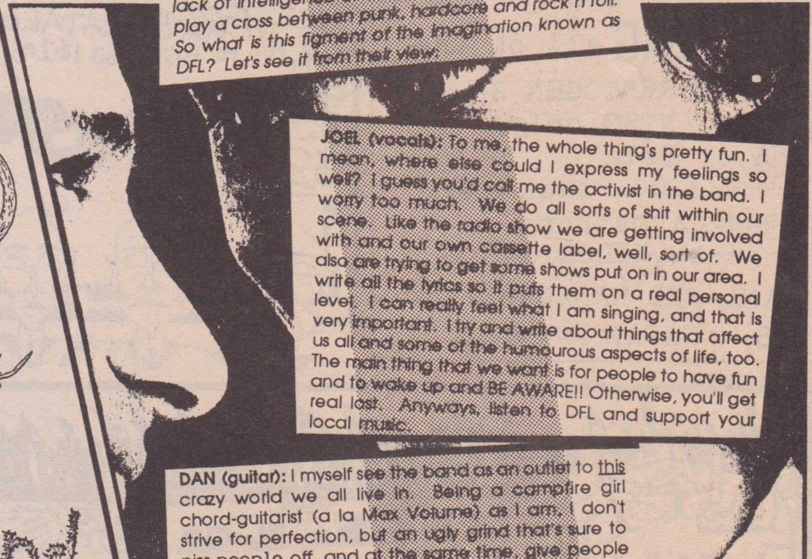
B.L.O.D: Most of our shows have been non-violent, but there has been a few shows in Detroit that ended as a full scale riot. It's always some kid who doesn't understand all the blood and dead animals. Our singer is real hyper and it all adds up to confusion. So they try to start a fight with Matt. We usually just stop playing and try to talk to them. It always ends up that these kids are new to the scene and they drove there in mom's new car, just bought their punk uniform at Noir Leather - so we destroy posers.

Depression Production/ PO Box 219/ Battle Creek MI 49016.


Boom and The LEGION of DOOM

BOOM LEGION
ampeg

*From a small town in the suburbs of Seattle, WA, comes a group of guys who want to do something. What, they're not sure, but just something. Due to a lack of intelligence or a lack of musical talent, they play a cross between punk, hardcore and rock n roll. So what is this figment of the imagination known as DFL? Let's see it from their view.*



**JOEL (vocals):** To me, the whole thing's pretty fun. I mean, where else could I express my feelings so well? I guess you'd call me the activist in the band. I worry too much. We do all sorts of shit within our scene. Like the radio show we are getting involved with and our own cassette label, well, sort of. We also are trying to get some shows put on in our area. I write all the lyrics so it puts them on a real personal level. I can really feel what I am singing, and that is very important. I try and write about things that affect us all and some of the humourous aspects of life, too. The main thing that we want is for people to have fun and to wake up and BE AWARE!! Otherwise, you'll get real lost. Anyways, listen to DFL and support your local music.

**DAN (guitar):** I myself see the band as an outlet to this crazy world we all live in. Being a campfire girl chord-guitarist (a la Max Volume) as I am, I don't strive for perfection, but an ugly grind that's sure to piss people off, and at the same time, give people some fun youth music that's local. In DFL, there's no desire for money (because there is none), no desire for success, just something to try and stay young and alive, plus the chicks dig it. (Serious pinocha grande).

**BRENT** (bass): Band? What band...I don't know about no band, I didn't do it man, I'm innocent... really!!! No, but seriously folks, the band is cool, and we've got potenial. I don't really know what we're all about or anything, I just play bass, I guess. It's really a blast though-- like our music even though it's not of a superior quality. It's not bad, it's good but not great. But hey! It's fun, and that's what counts.

**MIKE (drums):** DFL, as I see it, is an outlet of energy. It's this small band with a lot of problems (on my part, at least) and when we play we allow them all to fly. I play as hard and loud as humanly possible to get out my frustrations. It's real fun though. Joel has the greatest lyrics about nothing in the world. And once you get over the shocking noise of our music, you start listening to it like it's one of those hyper-active punk bands that everyone listens to. It's really great to listen to and will change your whole perspective on the world.

*So, if you are still confused about these guys, write them as soon as possible. They will definitely write back. They'll have a new demo out in the summer and will be playing shows locally soon. So support your local scene and watch for the demo here in MRR.*

**DFL/ 10718 128th NE/ Kirkland, WA 98033**

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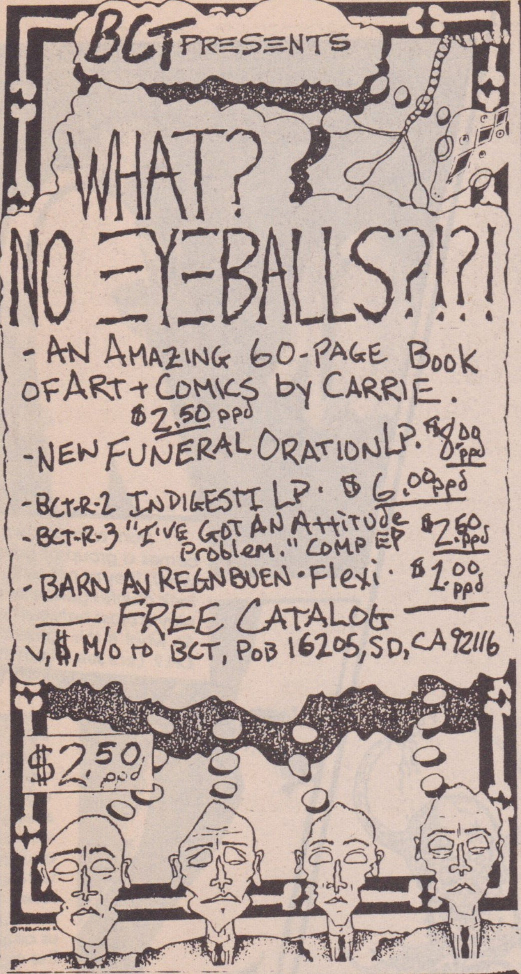

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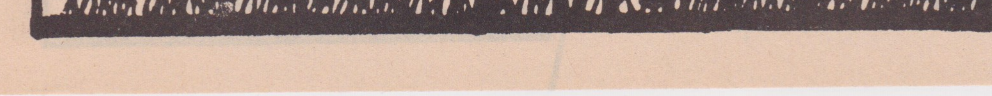

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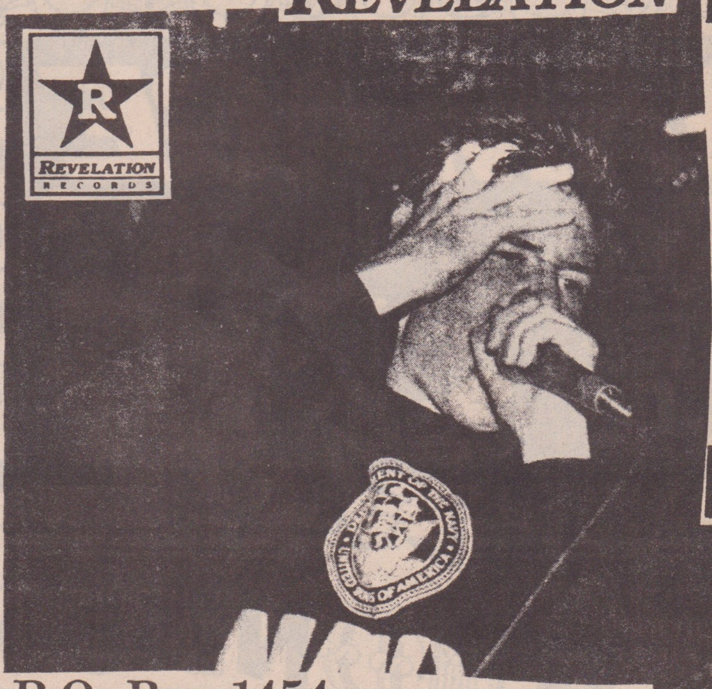

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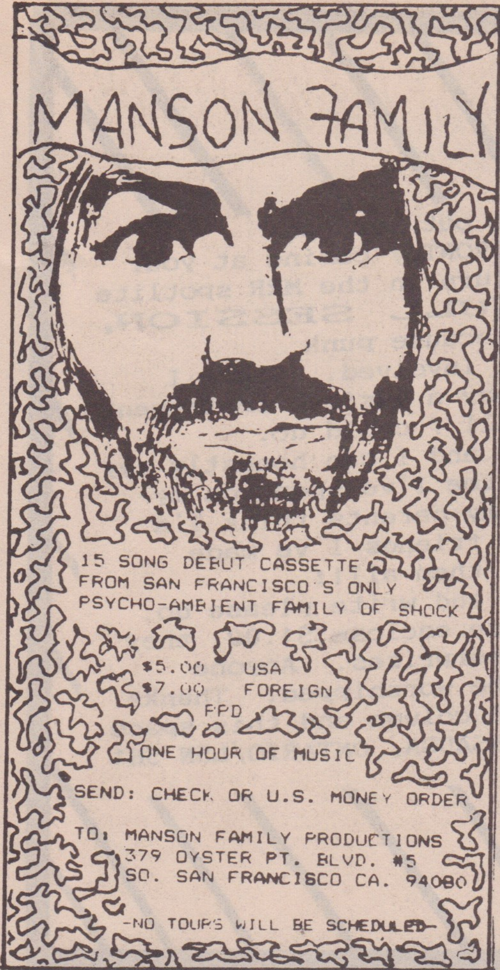

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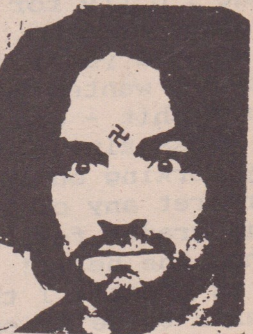
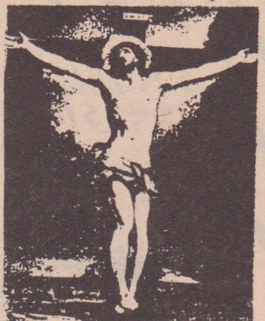


(A)

HARRIS-MENT

(B)

THE BIG GUY



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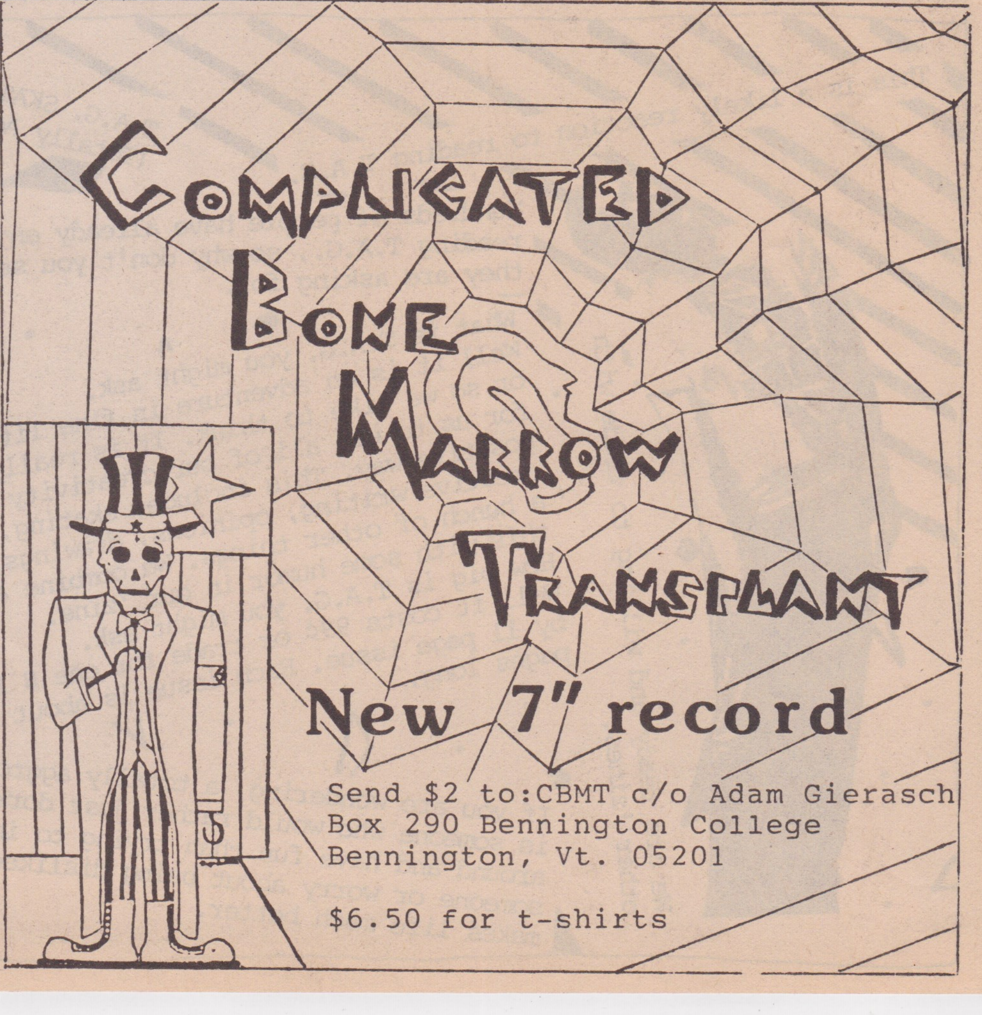

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$6.50 for t-shirts

# FANZINES

SKULL SESSION?

Howdy Ho! This is BRAD MITCHELL out here in MISSISSAUGA (30 miles west of TORONTO) coming at you. Well, I thought I'd try for my turn in the MRR spotlite and tell you about my zine, **SKULL SESSION.**

I started around 3 years ago because punk intrigued me and I wanted to get involved. Since I can't sing worth shit - and I play a musical instrument even worse, I guess zining was all I could do. I am currently working on ish #7 and I can honestly say that I don't regret any of the time I've spent on my zine. Yeah, my grades fell and my parents think I'm strange but what the hell!! The friends I've made thru the zine is great!! I thank them all!!

If anyone wants to be friendly and write please do. If you want a SKULL SESSION please enclose $1.00, they are 20 pgs. and come with lotsa surprises. Anyone interested in contributing will be worshipped. Thanks to MRR for their BEWEEN THE LIONS column and this space
BRAD/6476 SNOW GOOSE LANES/MISSISSAUGA, ONTARIO/L5N 5H1
CANADA!

---

This is a likely reaction to reading T.A.G.

## T.A.G. SKATE 'ZINE
(Totally Aggro Geek)

We are ready and willing to trade with other 'zines.

Hundreds of people have already enjoyed reading T.A.G., so why don't you see what they are asking for.

What is T.A.G. you might ask. Well it is an adventure in fine literature or so we like to think. It is really a way for us to use all of our creativity in a positive way. This includes skating, music, creative writing, opinions, drawings, and a bunch of other things. We combine all of this with some humor in our 'zine. How big is T.A.G. you might ask. Well it costs 99¢ or trade for one 8 1/2 by 11 page issue. Each issue is about 30 pages long.

T.A.G.
RT. 4 BOX 586
ADA, OK 74820
(99¢ OR TRADE)

99¢ OR TRADE

If you are wondering, a totally aggro geek is someone who would rather just dork around and have fun than trying to impress someone or worry about being disliked. This makes life much better.

SEND TO:
T.A.G.
RT. 4 BOX 586
ADA, OK 74820

# GROUND ZERO

Ground Zero: Open your mind and enter into our forum of political, social, and personal ideas and ideologies. We are not here to close your mind by feeding you one-sided opinions and thoughts but to open your mind and eyes by providing thought provoking ideas and political information about the world around you. Some may classify us as an anarchist fanzine because most of the pages are filled with anti-authoritarianism, anti-government, and pro self- government thought. The tendency to print this sort of thought does not mean that our pages are limited to anarchist thoughts and ideas. We invite all persons wanting change in the present world situation, individuals involved in the hardcore scene, and anyone else to write us. We are not here to censor or tell you what to think but to work along side you for change in our society.

We have already started work on the next issue that will include FALLOUT, an indepth look at straight-edge and the people, bands, and fanzines involved in straight-edge, as well as a look at youth and censorship. Any one interested in giving their opinions on censorship and straight-edge please drop us a line.

GROUND ZERO #1 with Coors beer, art, poetry, lyrics, political info, and opinions. (very experimental with countless numbers of errors)

GROUND ZERO #2 is out now with NEIGHBORHOOD WATCH, BACK ROOM ANARCHIST BOOKS, A.P.P.L.E, THE WAKE, reviews, political info, photos, and more.

Send .44$ postage to (.88$ if you wish #1)

GROUND ZERO
P.O.BOX 711
SALEM, VA 24153

B.S.
UNLIMITED

HELLO MAX R&R READERS, THIS IS BEN FROM B.S. UNLIMITED FANZINE. THIS FANZINE IS AN EFFORT TO INFORM OTHERS AND TO HELP THEM OPEN THEIR EYES TO SEE THAT IT IS NECESSARY TO FORM YOUR OWN OPINIONS. WE LIKE TO THINK THAT AS A PROJECT , OUR FANZINE HAS ENCOURAGED INTEREST IN MANY TOPICS WHICH WE BELIEVE IN. I PERSONALLY LIKE TO THINK THAT DOING A FANZINE IS A POSITIVE THING, AND THAT THEY HELP TO GET MORE PEOPLE INTERESTED IN THE WORLD IN WHICH THEY LIVE. THIS IS A COLLECTIVE EFFORT BETWEEN SEVERAL PEOPLE, AND WE WELCOME ANY NEW IDEAS. FANZINES ARE A POSITIVE THING DONE BY PEOPLE WHO WANT TO GIVE SOMETHING TO THOSE WHO ARE SUPPORTIVE.

ABOUT THE FANZINE ITSELF.... SINCE WE HAVE ONLY FINISHED TWO ISSUES, WE ARE IN NEED OF IMPROVEMENT. TOPICS COVERED IN THE FORM OF OPINION ARTICLES ARE: ANIMAL RIGHTS, POSITIVE SELF IMAGES, NUCLEAR STUFF, ATTITUDES, RESPONSIBILITY, AND THE SCENE. ALSO COVERED ARE FANZINES, MUSIC, HUMOR, AND LOTS OF ART.

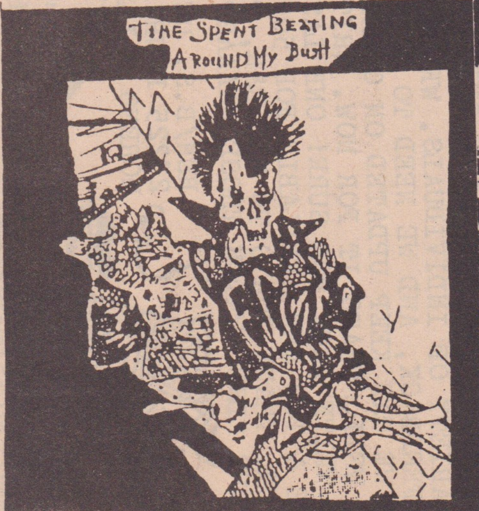
WE HOPE SOME OF YOU TAKE AN INTEREST IN US, WE WOULD REALLY LIKE TO COMMUNICATE WITH A WIDER VARIETY OF INDIVIDUALS. WE NEED TO GET SOME FEEDBACK, AND WE NEED TO TALK TO OTHERS SO WE CAN KEEP UPDATED ON OTHERS' OPINIONS. WELL, THATS IT FOR NOW. WRITE US AND WE'LL WRITE BACK FOR SURE! ONE LAST THING, ISSUES ONE & TWO ARE AVAILABLE FOR 50¢ + TWO STAMPS EACH. THANK YOU'S TO MAX R&R, TAMMY(TTU), AND EVERYONE ELSE. WATCH THOSE NAAAASTY TOXINS!!

BEN/B.S. UNLIMITED
23225 DUNHILL DRIVE
MORENO VALLEY, CA.
92388

P.S.- THERE'S SKATE STUFF TOO. LOTS....

———FINALLY!———
The Long-awaited tape by

**FLUORESCENT CONDOMS**



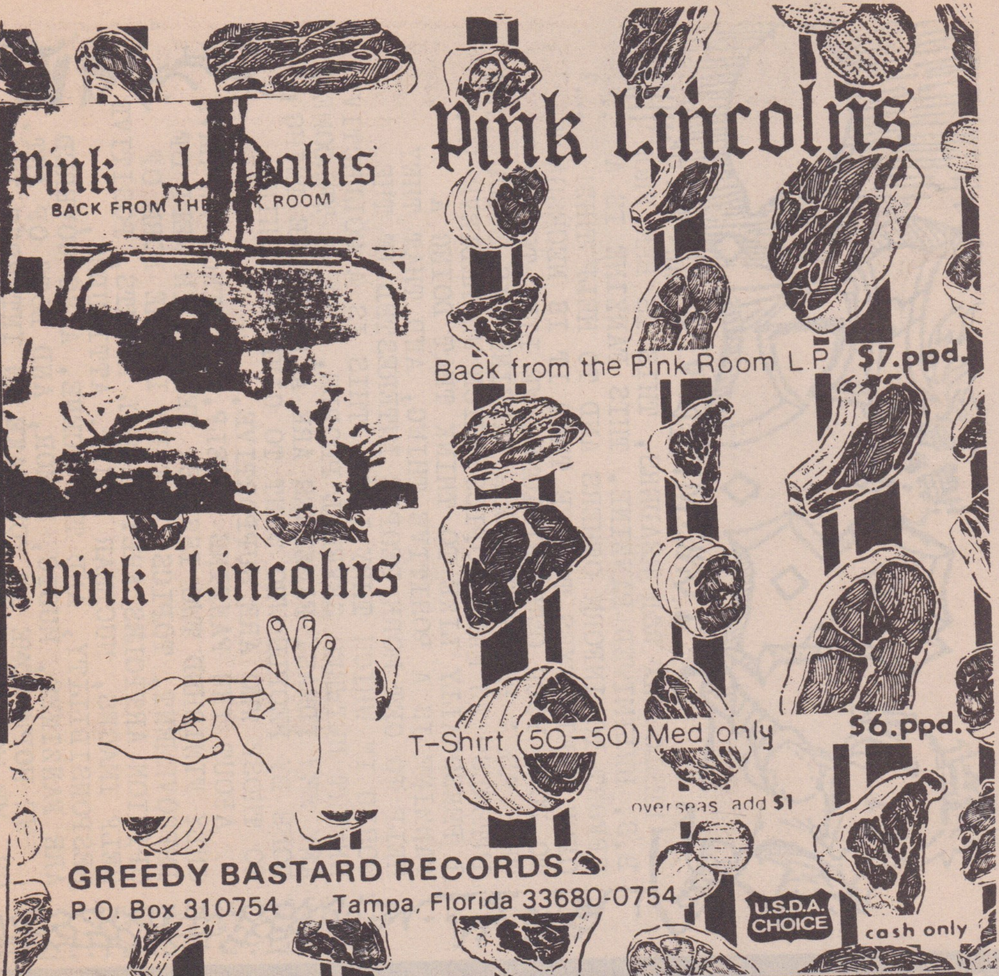
includes punk fave-"Slut-Puppy"

9 song cassette light years ahead of "Lubricated"

A Mere $3.00/$2.00 plus a condom

Due to several line-up changes in the past year, the Condoms' 7"EP--"ONLY DICKS CAN GET INTO FLUORESCENT CONDOMS" has been delayed for a fall release. Buy it or be a monkey's uncle!

FLUORESCENT CONDOMS
c/o Danny Smith
1501 Rhode Island
Lawrence, KS 66044
(316) 365-72C7



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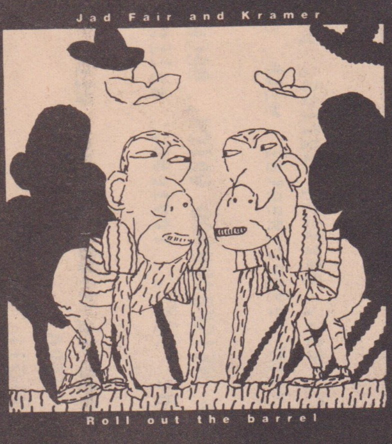
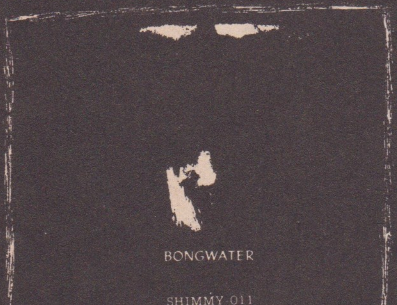


SHIMMY-012
**JAD FAIR & KRAMER**



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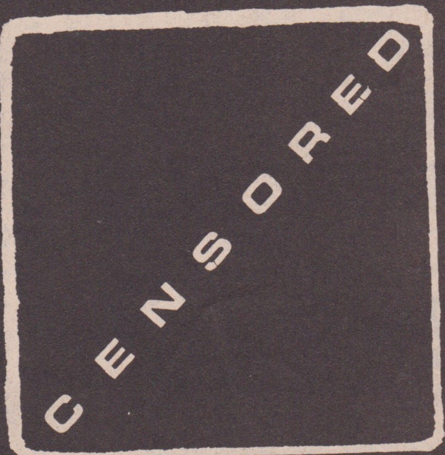
**DOUBLE BUMMER**
($12)



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FROM

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***&***
***KING MISSILE***

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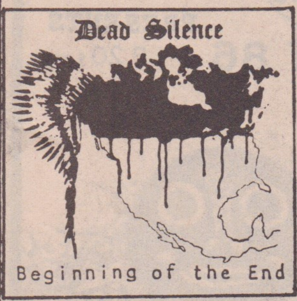
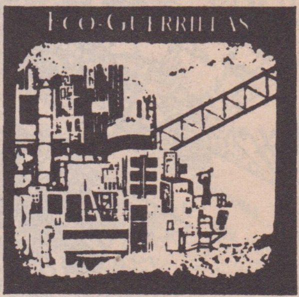


*. . .Straightforward punk and hardcore with well thought-out, caring lyrics dealing with ignorance, oppression. . . Their honesty and sincerity make this worthwhile. . .* *$6.00*

*MRR*



*. . .Some of the most thought provoking lyrics I've heard in a while . . . Such atrocities as strip mining and chemical dumping. . . A very good record.* *$6.00*

*Hippiecore*

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Distributed by Hardway, Caroline, Toxic Shock, ~~Kaleidescope~~, New Wave (Frnc.), and more!

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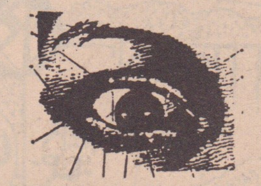

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THINK ABOUT TOMORROW

NEW LP "Think About Tomorrow".
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On FIRST STRIKE Records in Europe
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DOGHOUSE RECORDS
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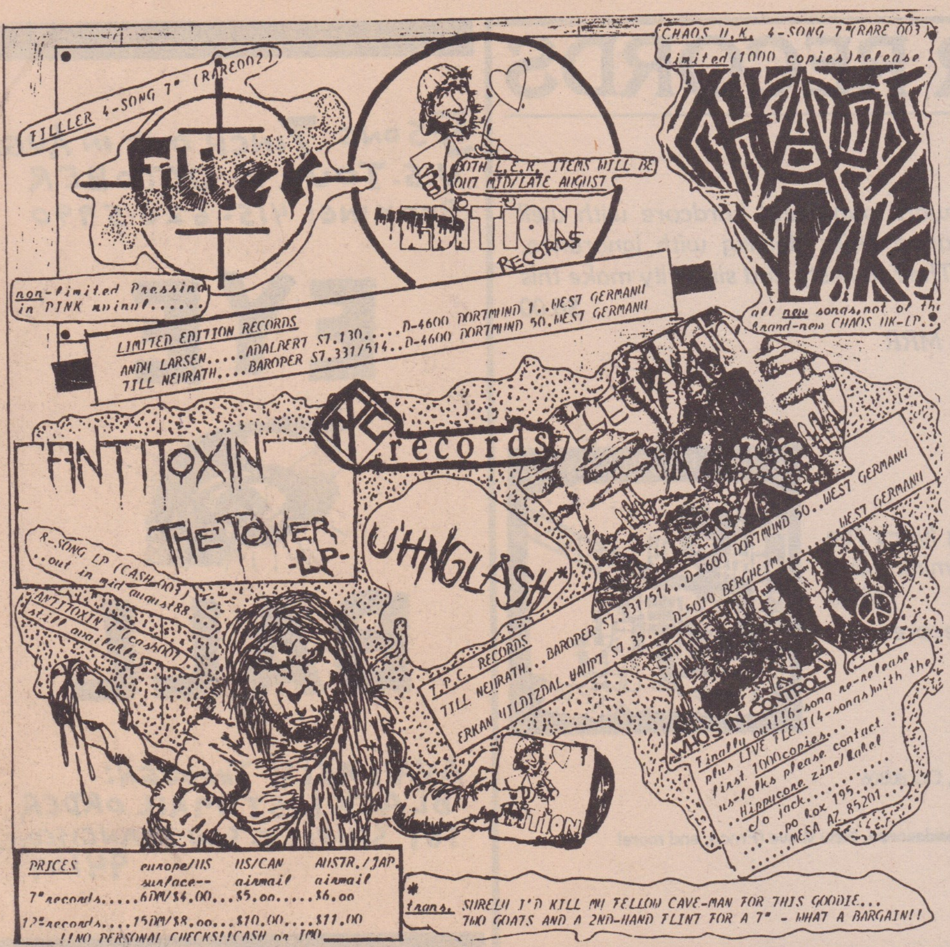
$2.00

8 SONG TAPE

WHEEZING MANIAC
4851 73RD St. Apt. 10
LA MESA, CA.
92041



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BOTH L.E.R. ITEMS WILL BE OUT MID/LATE AUGUST

CHAOS U.K. 4-SONG 7"(RARE 003)

limited(1000 copies)release

all new songs, not of the brand-new CHAOS UK-LP.

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Finally out!!16-song re-release plus LIVE FLEXI(4-songs)with the first 1000copies...
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!!NO PERSONAL CHECKS!!CASH or IMO

*trans. SURELY I'D KILL MY FELLOW CAVE-MAN FOR THIS GOODIE... TWO GOATS AND A 2ND-HAND FLINT FOR A 7" - WHAT A BARGAIN!!

---

NEW WAVE

OUT ON OCTOBER

PRESENTS

**AGENT 86**

LP 20 songs

new!

APMC BPN°6 75462 PARIS
CEDEX 10 FRANCE

---

# OFF BEAT

would like to announce that issue Number 1 (cover shown on this ad) is out now, Containing interviews with Final Conflict, Visual Difference, Humidifier, Scooter X, Plus- poems, reviews and more...

Also anyone interested in contributing anything for issue No. 2, things such as Toons, Pix, Poems, Articles, Band Bio's, Please write!!, and if-you can do a scene report for us we will do one for your zine.

Issue Orders, Contributions, and for Contact list, Write to:

Off Beat
c/o Gamiel
609 N. Belmont Ave.
Los Angeles, CA 90026

For ads please send cash, or money orders only payable to Armando Tejeda. Also any contributions Write to:

Off Beat
C/o Armando
205 S. Ave. 56
Los Angeles[ CA 90042

ISSUE PRICE, $1, PPD., COMES WITH EXTRA STUFF.

Bands/zines write to us to be on our contact list

Ad rates & sizes are as follows:

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Full page: 8"x10" Down-$9.00
----------
Half page: 8"x5" Down-$4.50
----------
Quarter page: 3 3/4"x5" Down-$2.25
--------------
Classified ads: Two twenty-five cent stamps per 60 words. Or fifty cents whichever is easier.

ISSUE NO. 1 OFF BEAT $1

FINAL CONFLICT
VISUAL DIFFERENCE
SCOOTER X/ Plus more...

---

If you have a videotape of any of the following...

Movies: "Vortex", "Chelsea Girls", "Kids With Yellow Hair", "Louder, Faster, Shorter", "Corrupt", "Breaking Glass", "The Punk Rock Movie".....

TV Shows: "The Day My Kid Turned Punk" (ABC 'After School Special'), "21 Jump Street" (Punk episode), "CHiPs" (the one with 'PAIN' in it)....

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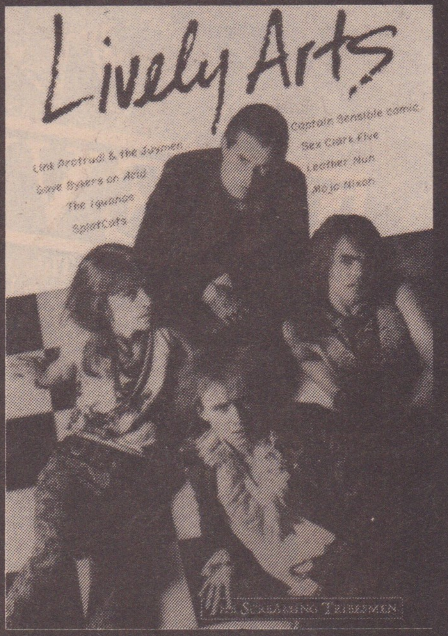
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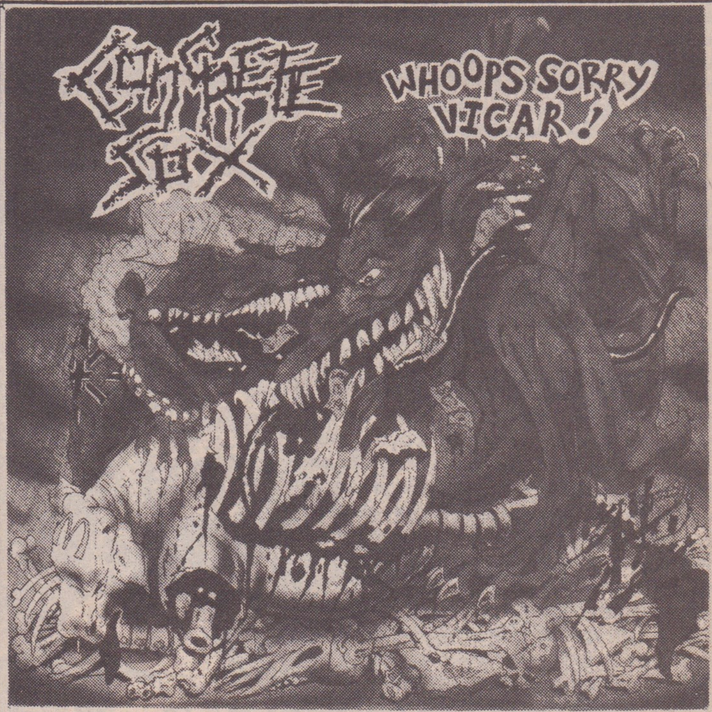
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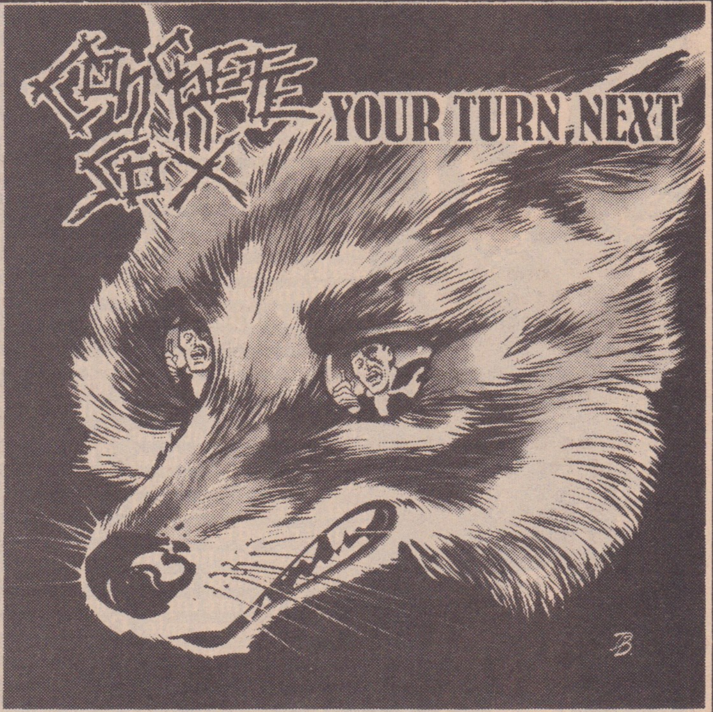
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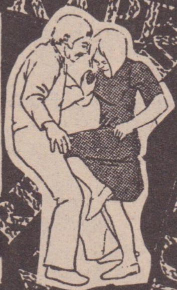
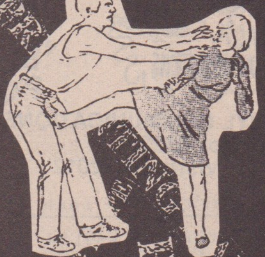
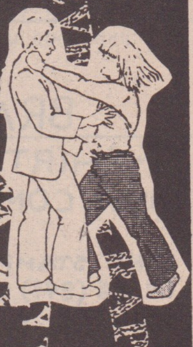
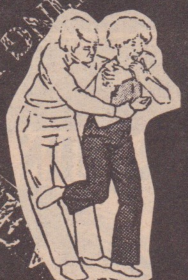
# PREVENTING RAPE





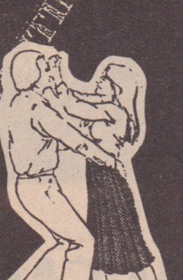
This article is going to touch on a subject that you might not think has any relationship to hardcore, but it does. Women make up a large percentage of hardcore fans, and they are targets of the same violence that all women face. This article is going to talk about rape. I cannot speak for all women in the scene, but I found that contrary to what I expected, shaving the sides and top of my head did nothing to stop the attention of men. In fact, I found that men became more aggressive in trying to pick me up after I became "punk" than they had previously been. I'm not talking about guys in the scene: I'm talking about guys on the street and in clubs—construction workers and preppy conservative alike. I didn't figure out what was going on for awhile until a nice rich preppie at my college informed me that guys like him were attracted to me because I was "wild". They wanted to be able to tell their friends that they had slept with a PUNK GIRL! Since this discussion I have come to the conclusion that we women in the scene are not in any way more safe than other women are from the threat of rape. I think we are in more danger and need to be aware of it. Punk women have traditionally flaunted their sexuality by the way they dress. I don't see anything wrong with that as long as we can stay in control of our sexuality. Unfortunately, the way some punk/hardcore girls dress add emphasis to the beliefs non-hardcore guys hold about us. It's because we dress wild that they believe we are wild (in bed). The ones who want to use us to boost their reputations are obviously approaching us without any feelings for us. They see us as sex objects, anyhow; they might not be put off by reluctance on our part to sleep with them.

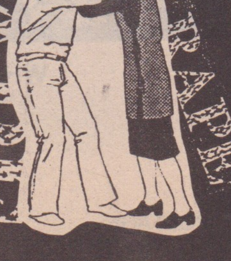




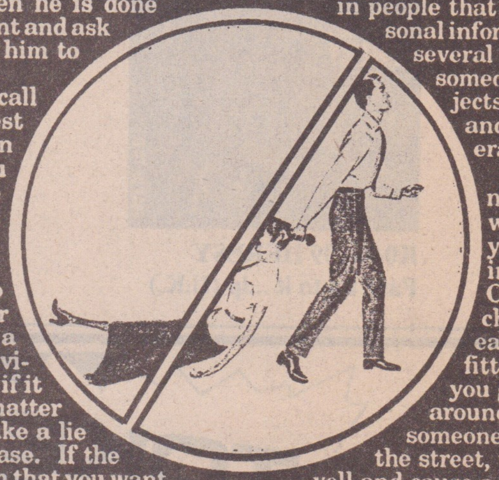
In any case, the threat of rape is real. Somewhere between 25-33% of women in the U.S. are raped before they turn 21. Some people believe this estimate is too low. I volunteer at Women Organized Against Rape (WOAR) in Philadelphia when I'm at school. Unless otherwise noted, all information in this article comes from their publications for trainees and victims. As WOAR points out, there are two types of rape: physical rape and psychological rape. Physical rape refers to all sexual acts which are forced intercourse. Psychological rape refers to obscene phone calls, whistles, pinches, harassment by words or gestures. Rape is not a crime of passion. It is an expression of hostility towards women through domination and humiliation. Women encounter harassment daily. It is part of our society. Unlike some non-Western cultures, ours does not honor women or the institution of motherhood. Women in our country are often the lowest on the economic scale. Our work is valued less than that of men doing similar work, and we are therefore paid less for equal work. The fact that the ERA bill did not pass shows that our country is not ready to change this system. It is not the job of the oppressed to teach the oppressors about oppression, but we must take action to protect ourselves from harm. I am going to start by explaining what you can do if you are raped. Then I will get into ways to avoid being a victim.

Although movies like "Extremeties" always present rapists as strangers, rapists are often people the victim knows; a friend, boyfriend, neighbor, or relative. The public is beginning to understand this and lately there has been more talk about date rape. Date rape is controversial, but it is real and is just as devastating, if not more, to the victim as being raped by a stranger. Strangers are always viewed with caution and distrust—friends are people we are supposed to be able to trust, and victims of date rape no longer know who to believe in.





If you are raped, the most important thing to consider is your safety. Get somewhere safe. Call a friend or family member. Get out of the area where the rape occurred. You must next decide whether to go to a hospital and call the police. It is very important to realize what goes on at the hospital. In order to treat a victim of rape, the hospital must report the rape to the police. If you go to the hospital, you will have to talk to the police. However, you do not have to press charges automatically. You will have about two weeks to decide whether or not to press charges. Laws in various states are different and it is important to be familiar with them. If you are a minor, your parents will probably be informed of the rape by the police or hospital. If for some reason you feel that you cannot tell your parents about it and if you are not seriously injured, it may be better to go to a private physician or to Planned Parenthood. Planned Parenthood does not inform the police about rape cases or inform parents of rapes. If you decide to go to the hospital, you will be given a pelvic exam. The doctors will collect evidence for the police, treat any injuries you might have, and will treat you to prevent pregnancy and sexually transmitted diseases. The doctors will explain all their actions and it is the law that another woman must be in the room if your doctor is male. The exam may be uncomfortable, but it is worth it. It only takes a few minutes and it will assure you that you are okay and can prevent pregnancy. If you go to the hospital, you will also have to answer the questions of sex crimes officers. These officers are not always the most polite: some have awful reputations and may be rude and unfeeling. Remember that you are talking to someone (unfortunately usually male) who may have seen many rape cases already that day, and might have had to see victims of very violent crimes. Some officers adopt a harsh manner to shield themselves from getting caught up in the victim's feelings. Some are just assholes. And some are very helpful and easy to talk to. Tell them the truth—all of it. Don't be afraid of telling them that you were dating the man who raped you. Don't be afraid to tell them that your were wandering around alone late at night or that you were drunk or on drugs. None of this changes the fact that you were raped—there is no such thing as asking to be raped. That is a contradiction in terms. If a officer starts ragging on you for being "stupid" or "wanting it", stick to your story. Insist on the fact that you didn't want sex; that it is rape no matter what the circumstances are and the officer must report it as you tell it. When he is done questioning you, he will write up a statement and ask you to sign it. Read it carefully and ask him to change anything that you don't like.



If you can't get to the hospital you can call the police to take you there. You can request them to come in an unmarked car and you can request a female officer to be in the car. You may have to spend several hours at the hospital and with the police. It is tough, but if you are able to go through this process it is worth it.

If you want to press charges, do so immediately. The police have a greater chance of catching the rapist and making a case for you if you press charges soon. Evidence from the gyn exam can only be used if it done before 72 hours after the rape. No matter what the police say, you do not have to take a lie detector test, although it may help your case. If the police give you a hard time about it tell them that you want to call the district attorney and talk to the Rape Prosecution Unit or to a Legal Coordinator about it. At a later date, you will receive a subpoena for appearance in court. Hold onto it until the end of the trial. This happens, obviously, after an arrest is made. At a Preliminary Arraignment, the accused hears the charges you have brought against him and the judge sets bail. At a preliminary hearing you will testify. The judge determines whether there is enough evidence for a trial. The defense attorney (the accused's attorney) will also question you. If the judge doesn't feel there is enough evidence, the case will be dismissed, otherwise the accused will again appear before the judge to plead guilty or not guilty. If he pleads guilty, you will not have to testify and a date will be set for sentencing. If he pleads not guilty a date for trial will be set. The defense attorney can make a pre-trial motion to suppress the case. Then it will be determined whether the defendant's rights have been violated at any point during the proceedings. The judge decides whether or not to accept the motion. The next step is the trial. At this point, the defendant could change his plea to guilty; otherwise you will be called to testify. The defendant can then appeal his case if he is found guilty. Some time after a decision is made, if the defendant is found guilty the sentencing will take place. Your attorney may encourage you to be there, but you don't have to. At any time up until the preliminary hearing you can change your mind about prosecuting. Be sure to check with the police about this, however. After the preliminary hearing, you must be a witness if you are called to testify. Rape cases are tried as crimes against the state. If after the preliminary hearing you refuse to testify you will be in contempt of court and can be sentenced for it.

This is an outline of the legal process concerning rape cases. It is a long process and can be difficult to go through. You will be asked to recall events that are painful to you. On the other hand, places like WOAR offer help. They will provide you with escorts to the court, with support and any information they can give you. Your attorney may have lots of cases at any given time, so if you feel you need more support, or if you are afraid to go to the hospital, call a women's crisis center near you. They will be able to help or refer you to people who can. When making decisions, think first of yourself and of your safety, but don't be afraid of not being believed. There have been many improvements in the legal system during the last decade. I hope this clarifies some things for people. I feel that it is important for women to understand the legal system and the laws about rape. If you want to get involved helping other women, find out about volunteer programs at local crisis centers. Volunteers are always desperately needed.

So how can women protect themselves from rape? In our society we are never safe, but we can at least reduce the risk of rape. One basic way to do this echoes a message we frequently hear within the scene: be aware. Be aware of who is around you and of the way you present yourself to others.

Rape statistics are scary. 79% of rapes occur indoors. 30% of them happen in the victim's home. This gives you an indication about the number of date rapes that take place. Men do break into women's homes however. Common sense can protect you from being raped at home. Have lights by your doors, strong locks or even bars on windows and lock on doors. Don't advertise that you are a woman alone in your house. Try to get to know your neighbors—know who to trust. Make service people who come to your house show you several forms of identification and don't let in people that don't have appointments. Don't give personal information out on the phone, and put a phone in several places that you may be able to reach in case someone gets into your house. Think about objects in your house that you could easily reach and use to defend yourself. Think about several ways to get out of your house.

Rapes do happen outside—mostly at night. Again, be aware. Keep your hands free when you walk and your purse strap around your body. Dress in clothes that you can run in. It's insane to walk alone at night in heels. Otherwise, you don't have to seriously change your style. Lots of short skirts are easy to run in, especially if they are not too fitted. Walk in the light, avoid doorways and as you go think of places to run and objects lying around to use if you are attacked. If you think someone is following you, get somewhere safe. Cross the street, walk near other people. Don't be afraid to yell and cause a scene. Draw attention to yourself—even if you feel stupid. It'll scare the guy away. Use the same technique on public transportation: keep hands free, stay near transit employees or emergency call boxes. Make a scene if someone bothers you.

I believe it is worth it to invest in self defense classes. If you decide to fight back, start by yelling. It may call attention to what is going on and may scare your attacker. In the case of date rape it will show your friend/boyfriend that you are serious about not wanting to have sex. Use elbows and especially legs as your weapons. Kick repeatedly and aim for his knee, not his groin. Run if you can—screaming all the time. Keep fighting until your get away, unless—he has a weapon. It is difficult to say, but don't give up your life to avoid being raped. Try to talk him out of it. No one has really come up with a good way to escape a man with a weapon. As for carrying weapons yourself, don't carry a weapon that you aren't committed to using. It can be used against you. Sprays are chancy weapons and are illegal in some states. You can use an umbrella to jab an attacker—aim for the face. Hold keys between your fingers and jab them into an attacker's eyes. A noise maker, such as some kind of horn, may scare an attacker. Check with police about rules on guns and knives and be sure you know how to use them before you carry them.

Up until this point, most of my information has been for women. Men can help women fight against rape and can help them to feel safer. If you are a man, approaching women on the street can scare them—be aware of this. Also be aware that the "harmless" comments you may yell out at women on the street are really intimidating and create an environment that is hostile to women. Help women who are being hassled, hit, or held against their will. Call the police or at least ask her if she needs help. Remember that men as well as women can be raped.

If you'd like more information, or have questions or comments, feel free to write me: Jennifer Van Avery / 2013 Salem Rd/ Schenectady, NY 12309.

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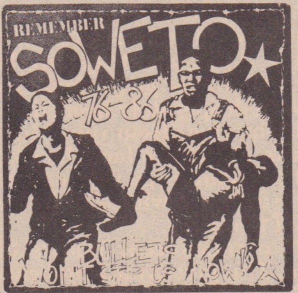
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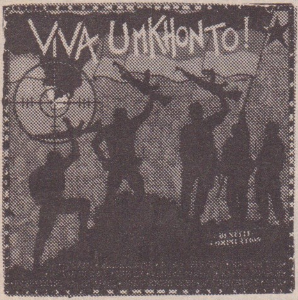
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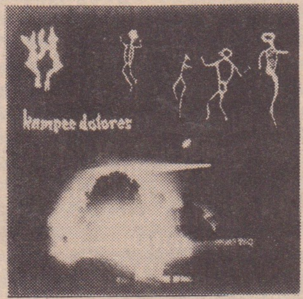
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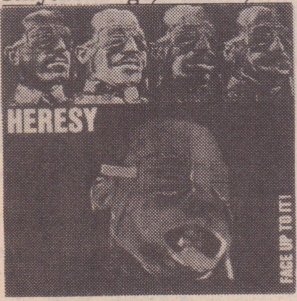
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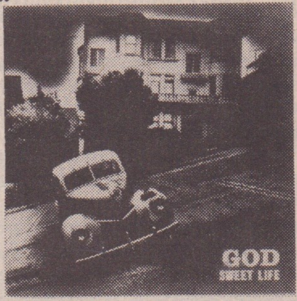
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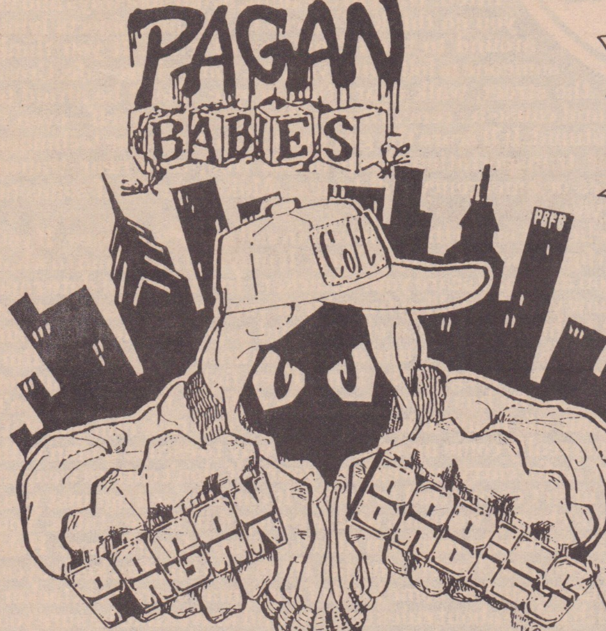
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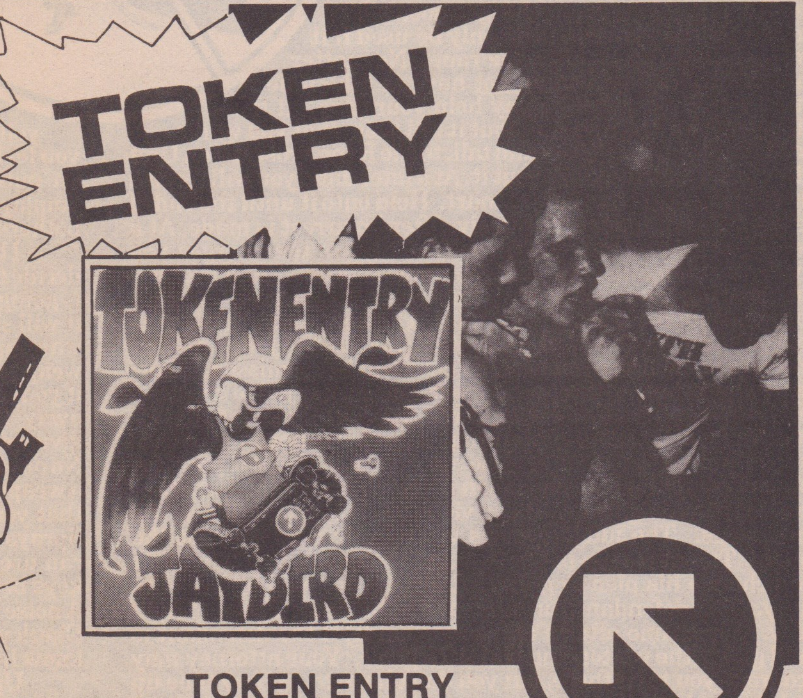
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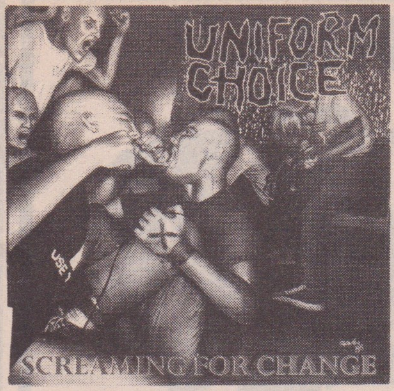
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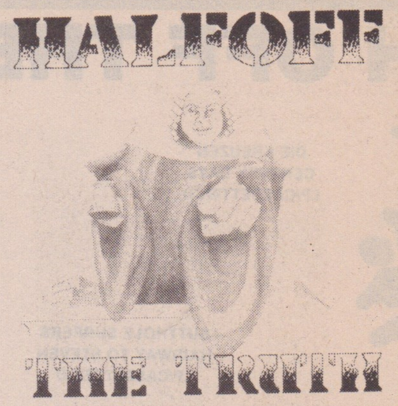
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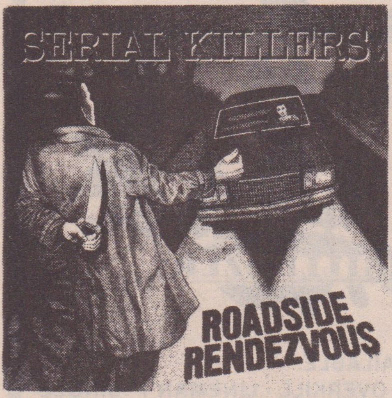
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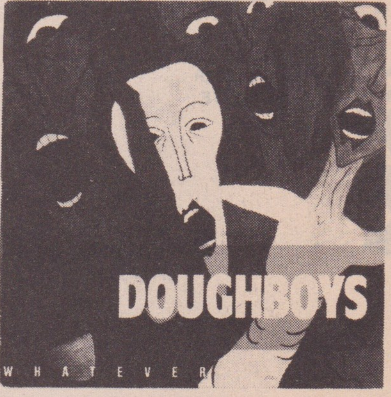
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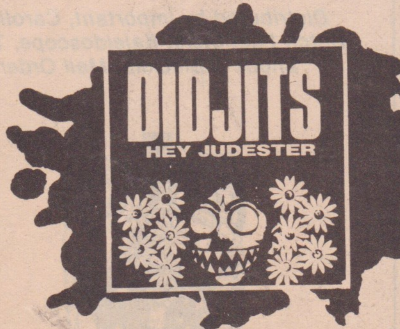

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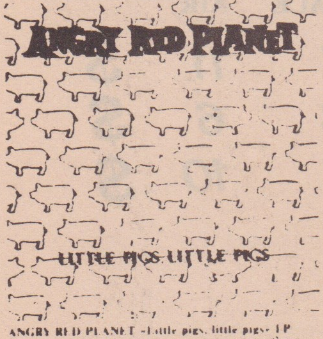
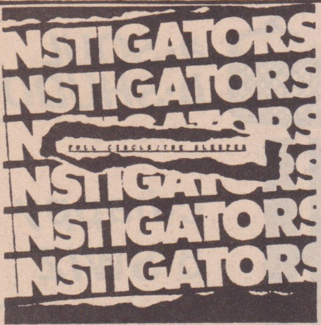
**OVERSEA CONNECTION compilation LP.**
20 great bands from North America and Australia. An outstanding compilation with some great bands like **ATTITUDE + FEAR ITSELF + APPLE + DEPRESSION + VICIOUS CIRCLE + PSYCHO + NOBODYS VICTIM + ACCELERATORS** and more!



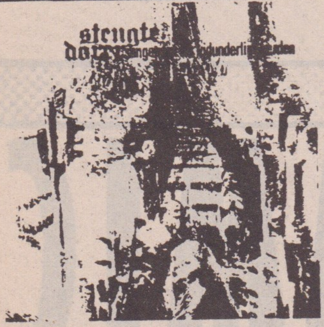
**ANGRY RED PLANET »Little pigs, little pigs« LP**
US heat at it's best, fast'n furious with nonmetal influences but a little bit funk and psychodelic. A really great surprise! 12 songs



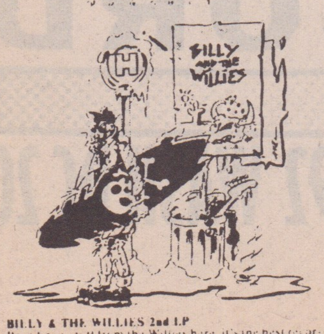
**INSTIGATORS 7" single »Full circle/sleeper«**
Two new songs by this popular English band exclusive on this Double A single. They've improved their sound a lot and it's very listenable, especially if you're not only a fan of thrash/hc music!

Dead Silence
DISSENT

**DEAD SILENCE / DISSENT split LP**
Two bands from America on this LP a cut through their hard to get and selfproduced/distributed LPs. Both bands care a lot check it out! Comes with booklet



**STENGTE DØRER LP**
Norways leading hc band with their first LP. Melodic and fast with lyrics in Norwegian language. Comes with extensive lyric sheet and translation into English



**BILLY & THE WILLIES 2nd LP**
Brand new stuff from the Willies here, it's the best recording for Double A so far. Over 40 minutes of great music! And if you haven't heard them, buy this LP, you poor dude!

Hi folks!

All these fine records are available through BLACKLIST M.O. for North America. Europeans, try your local Mail Order or shop or order direct from Double A at these prices: Lps DM 12/ 5
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Other records still available:
- Billy & the Willies Lp "Life in hotel rooms"
- Everything Falls Apart/ Challenger Crew split Lp
- Collaps 4 song 7"Ep
- Eight Route Army Lp "Nihilist Olympics"(1 Dimens)
- Thatcher On Acid (UK) Lp "Curdled" (All the Madmen)

Scheduled for release in August: ATTACK IS NOW SUICIDE intern. Lp with 23 bands. w/Damage-Attitude -Problem Children-Vatican Commandos-S.H.Draumur-Stikky-US Distress-Subterranean Kids-Afflict.... COLLAPS Lp w/14 new songs, very listenable HC, fast-melodic and with lyrics in English. PROBLEM CHILDREN Lp with some older and some brandnew songs!

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Reiner Mettner
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BANDS Wanted!!! Alive, please. For our 2nd OVERSEA CONNECTION comp.Lp we're now looking for bands from U.S.A. - CANADA - AUSTRALIA (punk/HC/trash/noise) Write us now!!!!!

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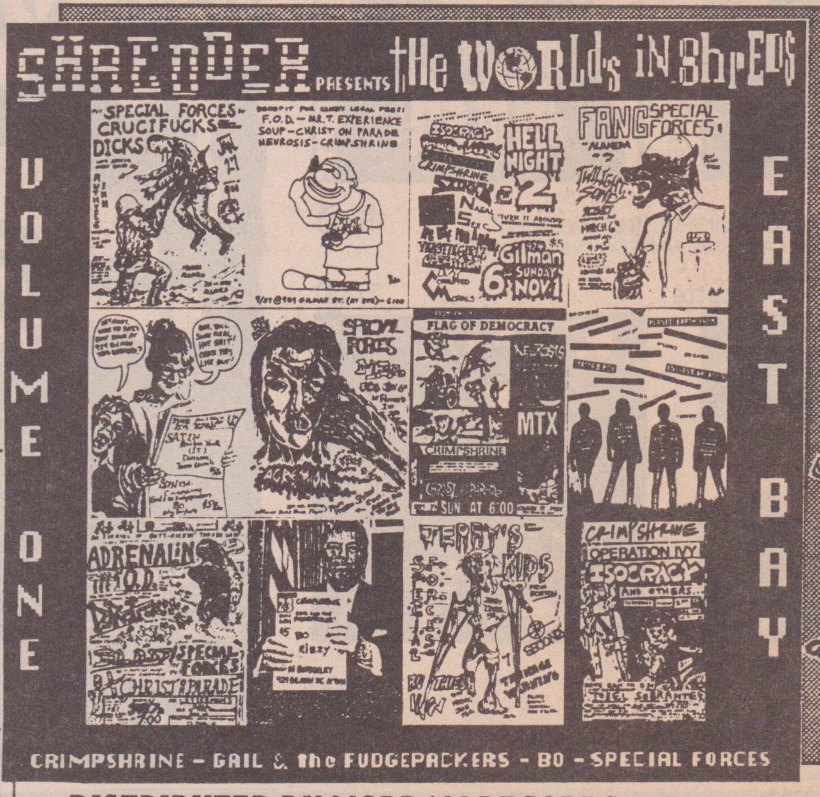

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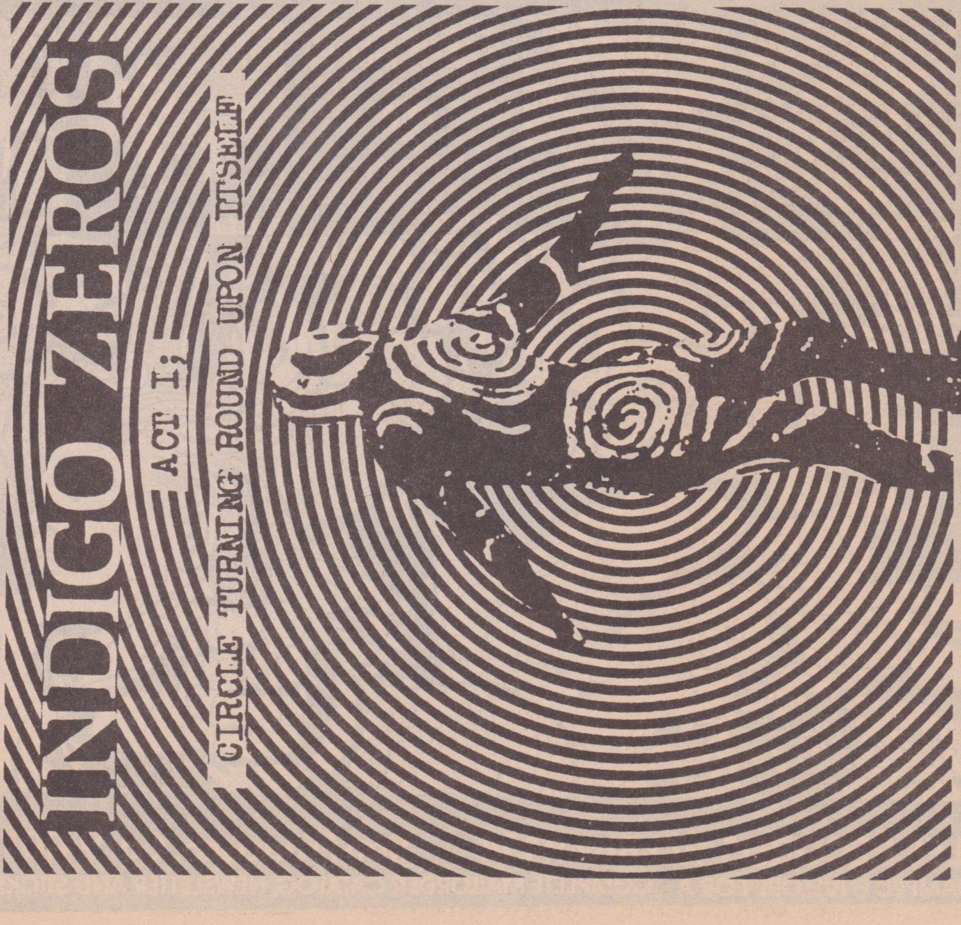

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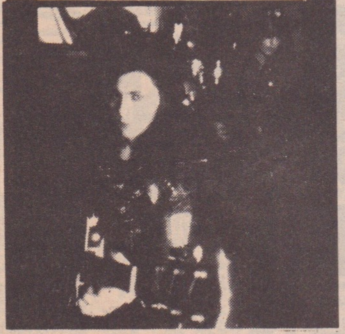

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## ALTERNATIVE TENTACLES RECORDS

OOPS! WRONG STEREOTYPE
An ALTERNATIVE TENTACLES Compilation

(VIRUS 63)

THE DAY EVERYTHING BECAME NOTHING
(VIRUS 62)

STICKDOG
HUMAN
(VIRUS 64)

(VIRUS 61)

OOPS! WRONG STEREOTYPE
AN ALTERNATIVE TENTACLES COMPILATION
all previously unreleased material

| | |
|---|---|
| FALSE PROPHETS | NOMEANSNO |
| THE BEATNIGS | CHRISTIAN LUNCH |
| TRAGIC MULATTO | STICKDOG |
| ALICE DONUT | JELLO BIAFRA |
| | KLAUS FLOURIDE |

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KLAUS FLOURIDE LP
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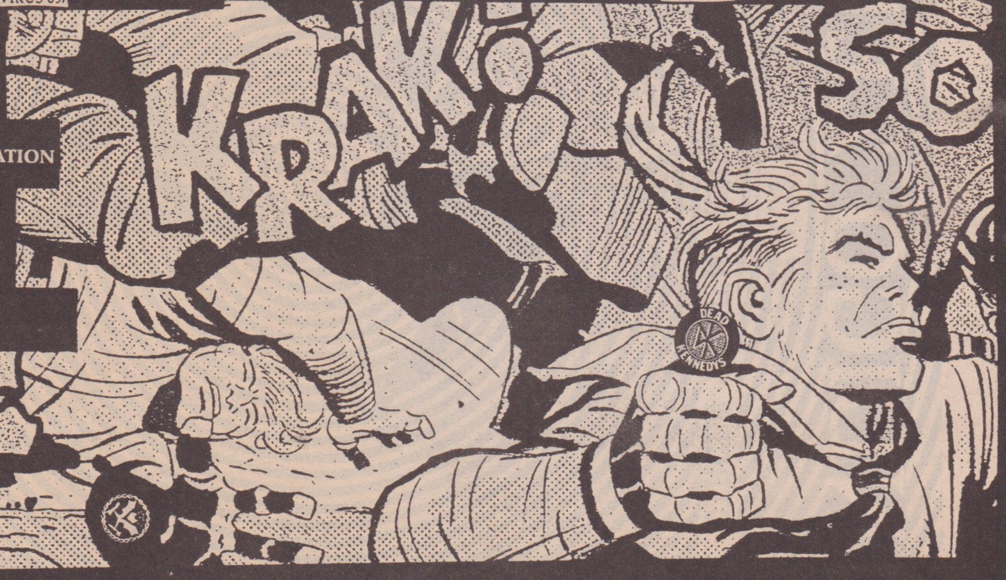
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RECORD
REVIEWS

REVIEWERS

(JB) Jeff Bale
(DF) Dr Frank
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(AS) Alisa Schulman
(SS) Steve Spinali
(MS) Martin Sprouse
(JT) Jason Traeger
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

## North America/ North America/ North America/ North America/ North America/ North America/ North

**ACID PIGS/ SHORT FUSE - split EP**

One of two new split EP's on this label (a cool idea). ACID PIGS' 4 short songs are raw and range from older D.C. type thrash to slightly metal. SHORT FUSE has a really raunchy and raw punk sound. Both are a treat. (TY)
(Donut Crew Records, 627 S. Oswego Ct., Aurora, CO 80012)

**ALLIN, G.G. - "Expose Yourself to Kids" EP**

G.G.'s going for the gold now, on a big label, got a tight clean punk band, and deals with tame subjects like exposing yourself to kids and shows himself shooting up on the back cover. Geez, what a sell out.(TY)
(Homestead Records)

**ANTHROPHOBIA - "Get Up To Date" cassette**

"A history of" comp of this band's eclectic sound, combining punk, funk, rock, and other music forms. Song title of the month "Backward Ass Country Fuck".(WG)
($13 to: 254 S. 15th St., Phila., PA 19102)

**BHANG REVIVAL - cassette**

Three rockin' garagy tunes with chunky raw guitarwork and some catchy vocal melodies. Pretty hot stuff. (WG)
($3 to Lori, 1024 W. Dakin, 3 West, Chicago, IL 60613)

**BIG DRILL CAR - cassette**

SoCal pop-punk a la DAG NASTY/DESCENDENTS, which means smooth vocals, melodic choruses, and guitar licks, but retaining some drive in the process. (WG)
(Eaton Music, 266 E. 20th St., Costa Mesa, CA 92627)

**BIG THING - "Johnny One-Time Tapes" EP**

Thrashy pop punk with lots of rock influences, which seems to be somewhat of a recent Philly trademark. Well done, though I can easily see the mainstream sound getting an upper hand. (TY)
(4319 Fleming St. , Philadelphia, PA 19127)

**BLAKE BABIES - "Nicely, Nicely" LP**

Good pop from Boston. This foursome's songs are upbeat and catchy, with folky guitars and an excellent female vocalist. (AS)
(Chewbud Records, C/o Blake Babies, 36 Symphony Rd. #3B, Boston, MA 02115)

**BLIND APPROACH - "Restless Nights" EP**

A pretty damn good debut release. Unlike many contemporary hardcore groups, this band adds some interesting flourishes to the basic song structures, including cool parts where one guitar drops away, a classical intro (a la the big M), and intense singing that follows its own tortured course. Plus, they manage to get a fairly chunky guitar sound--always a plus--on a small budget. (JB)
(1059 Goodrich, St. Paul, MN 55105)

**BURNT - "Charlie Brown/I Wanna Pet My Cat"**

Two tracks recorded live on WFMU radio in New Jersey, which means that they lack a fully-produced sound. "I Wanna Pet My Cat" is your typical "punk" expression of adolescent hostility, in this case directed against cats. The COASTERS cover has updated lyrics to provide an 80's sensibility; I'm not sure if that makes it funnier or sadder. (JB)
(Headache , 47 Myrtle Ave., Midland Park, NJ 07432)

**BULIMIA BANQUET - "Eat Fats Die Young" LP**

A very interesting and exciting band that combines aspects of early LA punk with hardcore, metal, and even post punk. There's a definite drive and urgency as well as a refreshing usage of roots punk updated. Jula Bell and Ingrid turn in hot female vocals and nasty punk lyrics.(TY)
(Flipside, PO Box 363, Whittier,CA 90608)

**C.M.B.T. - "Speak" EP**

The strong points of this COMPLICATED BONE MARROW TRANSPLANT record are the primitive garage punk sound and the sometimes clever, always smart-alecky lyrics. Unfortunately, the songs lack good hooks and sometimes have an annoying tendency to shift gears just when your foot starts tapping. (JB)
(Scorch, Box B290, Bennington College, Bennington, VT 05201)

**DEHUMANIZERS - "Here's to You" LP**

Their debut EP attacking radio hack Lou Guzzo was stopped by legal action, so now they (and David Portnow) have a whole LP dedicated to KIRO-TV, which brought another law suit. Musically, they continue in their metal-tinged hardcore with some degree of experimentation. (TY)
(Ever Rat/Enigma)

**DEJA VOODOO - "Big Pile of Mud" LP**

Yet another LP by these guys, and without fail, it's more of that ultra-basic drum and guitar/vocal combo rockabilly stuff. (TY)
(Og Music, PO Box 182 Station F, Montreal, Quebec, H3J 2L1, CANADA)

**DOG ACID & THE BUNNIES - "Plan 3/Pistachio"**

This band emulates a psych sound with sung vocals on the A-side -- with tame results; the flip offers more in the way of guitar and acidic moodiness, but lacks the requisite catchiness to make it connect or inspire. (SS)
(Stanton Park Recors, PO Box 58, Newtonville, MA 02160)

**DURHAM RULE - cassette**

Competent punk tunes with hurtin' lyrics about "Closet Faggots," shutting out "Wetbacks" and other brilliance. In need of a mental tuneup. (WG)
($4 to James Humann, 1658 Sharkey, Tallahassee, FL 32304)

**EXPISTOS - "Godhead" cassette**

Weird, freaked out bendo-religious preaching set to slow/midtempo noise. What is it about Texas that drives people to do things like this? (WG)
(2304 Leon #202, Austin, TX 78705)

**EXPLODING PIDGINS/
KENNE HIGHLAND CLAN - split LP**

Pretty much the same corp of key personnel on both sides of this LP, except that the A-side features male and the flip female vocals. The music amalgamates mid-70's rock with 60's psych and punk, resulting in an competent but laid-back set of tunes, at least on the PIDGINS' side; the CLAN's femme vocals were a little too "professional" for me. Kenne is an ex-GIZMOS member. (SS)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

**FLESHBATS - "Pure Flesh For Stomach and Mind" cassette**

A mixture of grungy thrash tunes and slower more rockish numbers. All with vocals that remind me of Jim Morrison. Lyrically, they cover drug abuse, materialism, AIDS, and more. (WG)
(Fleshbats, PO Box 1849, Dayton, OH 45401)

**FREEDOM OF CHOICE - "F.O.C. in Your Face" cassette**

A good HC band with some metal-influenced guitar licks. Strong, well-structured material, angry vocals. Overall, a fine job. (WG)
($3 to 60 Bramblebrae, South Windsor, CT 06074)

**H.B.U.J. - "Knives and Party Hats" cassette**

Muffled production hurts this one bad. Their straightforward punk attack would be good, but the sound quality reduces it to a monotone blur. (WG)
($2 to Wayne Norman, 1554 Stretch Rd., Merced, CA 95340)

**HAPPY FLOWERS - "I Crush Bozo" LP**

The HAPPY FLOWERS continue to pound out more noisy songs of childhood suffering on their 2nd album. There's less feedback, more audible lyrics, and overall it's more accessible than their previous stuff. The HAPPY FLOWERS' strongest suit is still their gimmick--great song titles, childish cover art and pretentious anonymity. (AS)
(Homestead Records)

**HATED - "Like the Days" 2EP**

There are some bands that just beg for comparisons; one listen to the HATED and you can't help think HUSKER DU. The vocals, production, guitar sound -- it's all there so much you'd think this was the late great DU reformed under a new name. Could it be? Nah. Good record anyway. (JT)
(Vermin Scum Records, 76 Summerfield Dr., Annapolis, MD 21403)

**HEAD-ON - "Together" cassette**

Straight edge hardcore here done well, clean, powerful, with shards of melody and lyrics about change, unity, individuality, and more. Pretty impressive.(WG)
(Head-On, 302 Country Club Dr., Wilmington, DE 19803)

**INCIPIENT DOSE - cassette**

Fast punk with weird vocals (very southern sounding) and lyrics that sound influenced by marijuana. Pretty rockin' material, just a little odd. (WG)
($3 to PO Box 1035, Peekskill, NY 10566)

**JOHNNY & THE JUMPER CABLES - "Death Squad of the Mind/Landmine"**

The A-side sounds like rockin' Aussie punk (or perhaps DMZ), replete with snotty-nosed vocals and rockin' riffing, while the flip sustains less drive. A very solid effort, quite agreeable to the ears and a tonic to the heart. That means I like it. (SS)
(Stanton Park Recors, PO Box 58, Newtonville, MA 02160)

**JOT - "Live & Tasty" cassette**

Punk/Funk/Rock similar to BEEFEATER, but perhaps a little more commercially minded. Basically, just a good diverse energetic stuff. (WG)
(Tom Watts, 50 Worman St., Indianapolis, IN 46227)

**KEEP IN MIND/AGAIN! - split EP**

K.I.M. are pretty fun but unpolished, while AGAIN! are jumpy. And though neither band really delivers anything awesome, they're enjoyable. (TY)
(Donut Crew Records, 627 S. Oswego Ct., Aurora, CO 80012)

**LOCO GRINGOS - "Nurture My Pig/ Fruit Fly"**

Goofy Texas rock. The first song being bluesy, catchy and yes, a story about a pig. The other side is an upbeat, popish song about flies sung mostly in Spanish. (RS)
(Matako Mazuri, PO Box 4084, Austin, TX 78765)

**MK ULTRA - "The First Stone" cassette**

Early style punk done with energy and spark. Lyrically, they attack personal and social problems in a fairly unique manner. Worth a gander. (WG)
($3 to John Paris, 314 Spruce #7, Santa Cruz, CA 95060)

**NAKED ANGELS - "Public Enemy" cassette**

These guys claim to be a "multimedia experience" and that labels are interested in them. Anyway, this is pretty good trashy rockin' punk, but why would major labels be....forget it, I don't want to know.Life if weird. (WG)
($4 to PO Box 6127, Winston-Salem, NC 27109)

**NEW SALEM WITCH HUNTERS - "She's Got Wheels/ Quinn the Eskimo**

Snotty rock-n-roll on side A, a piano-tinged boogie woogie punk tune. The flip is an organ-dominated DYLAN cover, again with a snotty delivery. (TY)
(St. Valentine Records, 887 Schaefer St., Mentor, OH 44060)

**NUCLEAR CATFISH - cassette**

Pretty hoarse fierce thrash with anti-war, anti-religion, anti-oppression lyrics. Competent stuff, but only four tunes. Powerful! (WG)
($3 or $1 and blank tape to 1452 W. Longview, Stockton, CA 95207)

**ORIFICE - cassette**

Noisy punk with industrial style percussion which is loud, powerful, and obnoxious as hell. Just simply pounding, churning, grating noise. (WG)
(19 Shadylawn Dr., Churchville, PA 18966)

**PASSED - "10 Songs from...." cassette**

Nothing overwhelmingly amazing here, except for some standard punk rock with pretty flat production. The guitar work shows some innovation, so they may develop into something good. (WG)
($4 to 1511 Hillcrest Rd., Lancaster, PA 17603)

**PATIENCE - EP**

This fledgeling band (and label) debuts with a quartet of tracks in a progressive punk style not unlike a looser MARGINAL MAN. Sung vocals accompany the slow-to-mid tempo tunes, which largely lack catchiness despite promising arrangements. (SS)
(Hear and Now Records, 37 Eunice Ave., Worchester, MA 01606)

**PERSONAL CONFLICT - "Rest in Peace" cassette**

Competent mid-tempo punk by this now-defunct SoCal band. Some innovation present and catchy tunes make this a little above average. Not bad. (WG)
(Scheming Intelligentsia, 3025 Plaza Blvd., National City, CA 92050)

**PISSED HAPPY CHILDREN - "Pissed Playground" LP**

Manic spastic attack, abrupt cut off endings, sandpaper vocals, jazzy hardcore, an artiness that combines geekiness and seriousity.Good stuff. (TY)
(New Beginning Records, 3935 E. Broadway #159, Long Beach, CA 90803)

**PLAID RETINA - EP**

Imagine if CAPITOL PUNISHMENT were into a 30-second song format, and you get the idea. And these fellow Fresno folks pack quite a wallop, as well as being as masterful at the short fast jab as early DRI.(TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

**PSYCHO TRIBE - "Wendy, I'm Home" LP**

Slower punk and rhythmic post punk beats with a grungy sound. It's got a swampy feel, basic, and not without catchiness.(TY)
(Pop Records, PO Box 108, Tampa, FL 33612)

**RAEG - cassette**

Pretty strong rockin' mid-tempo punk with reckless energy and some annoying wanko guitar licks. Overall, not a bad effort. (WG)
(Streetside Records 556 Westport Rd.,Kansas City, MO 64109)

**SACRED DENIAL - "Sifting Through the Remains" LP**

Courtesy of the prolific SACRED DENIAL out of New Jersey, this album presents a selection of tracks in a terse, tense speedcore vein, albeit without the annoying metal trappings; and the result is quite pleasing if not a revelation, especially on the powerful "Brother's Inventions." Good. (SS)
(Nuclear Blast, Dr. Frey Str. 54, 7322 Donzdorf, W. GERMANY)

**SATAN'S CHEERLEADERS AND VAMPIRA - "Genocide Utopia/ Rosary"**

Weird ass cryptic lyrics dealing with the Pope as the Anti-Christ aided and abetted by kings and presidents. Great musical backing, and Vampira sounds like she should be in early POISON GIRLS.(TY)
(335 Cedar Ave. #103, Long Beach, CA 90802)

**SCROTUM NOSEDIVE - cassette**

Pretty harsh metal influenced hardcore with ultra speedy parts and chanted choruses. Pretty good lyrics, reminds me a bit of the first CRUMBSUCKERS LP. (WG)
(Shawn Degan, 106 Avacon, San Antonio, TX 78213)

**SELF INFLICTION - cassette**

Dirty thrash with noisy production which makes this sound pretty lackluster, although the energy and power is there. Good try, though.(WG)
(What's the Point, PO Box 461, Bellflower, CA 90706)

**SEWER TROUT - "Songs About Drinking" EP**

A variety pack of punk styles, sound quality, and results. A few really great catchy pop punk tunes with their wonderful garage aesthetic, and a couple of so-so tunes as well. (TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

**SKINFLUTES - cassette**

Wacky grungy punk looniness, with both serious and silly words. "McDonalds Sucks" is especially humorous and retarded; worth investigating. (WG)
(Scott, 4491 Shellflower Ct., Concord, CA 94518)

**SKRAPS - "Bleeding Wounds" EP**

The SKRAPS employ an enviably grating guitar sound on these four mid-tempo punkers, but the songs are unmemorable due to fairly standard riffing and undistinctive vocals. More energy and/or melody would help this otherwise promising band. (SS)
(396 Hurst, Troy, MI 78098)

**SMEDLEY'S VAN MEETS IGUANDON - cassette**

Snotty-ass obnoxious punk with a trashy "fuck you" sound and attitude. Fun garage stuff. Song title of the month: "Cellulite Squeeze." (WG)
($3 to My Tongue, PO Box 17863, Denver, CO 80217)

**SNAKEPIT - "Wait" EP**

HUSKER-ish pop, 3 songs, not bad but pretty light listening. (TY)
(Dunghill, Box 3766, Eugene, OR 97403)

**SONIC PLAGUE - "What's the Purpose" LP**

This album falls somewhere between hardcore, metal, and (maybe) guitar noise bands like SONIC YOUTH. The musicianship is pretty good and the band is pretty tight, but the singer has an annoyingly high metal tinged style and the song structures are too herky-jerky to appeal to me. (JB)
(Anthrax Records, 25 Perry Ave., Norwalk, CT 06850)

**STICKDOG - "Human" LP**

This post-punk LP sustains a gut-wrenching power in the shreiked vocals and dischordant, almost industrial/percussive arrangements. In fact, this release sounds something like a modern remake of the POP GROUP's first album -- fascinating if not always pleasant listening. (SS)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

**V/A - "Always Catchin Snot in the Wind" LP**

Almost all the bands here are metal hardcore (MALICIOUS GRIND, RMSD, FUCK IT, MANIACAL GENOCIDE, DOUCHE LORDS) to the point of distraction, and one band (MORTIS) is a NUNS-type band. (TY)
(Half Ass, 4414 E 53rd St, Maywood, CA 90270)

**V/a - "Back From the Grave Vol. 7" 2 LP**

After 6 LP's you'd think these guys would've exhausted thier supply of raging 60's punk to come up with. No way, and not only that, it's a double LP with excellent liner notes and just classic obscurities (and they're good, not just rare). Get it!(TY)
Crypt Records, PO Box 9151, Morristown NJ 07960)

**V/A - "Ellensburg - Where Cows Live" cassette**

Six bands from moo moo town including MDL, SCREAMING TREES, and KING KRAB. Mostly rockin' stuff, with good sound, so stop grazing and get this!! (WG)
($4 to Lenin Comps., PO Box 1562, Ellensburg, WA 98926)

**V/A - "Freedom's Other Name" cassette**

An international anarchist como featuring DESECRATION, CRINGER, LOOKOUTS, and oodles more, espousing the evils of govt. An hour of swell stuff. Booklet included.(WG)
($3 to: Black & Red Menace, 4778 67th St., San Diego, CA 92115)

**V/A - "Greenacres and Ham" cassette**

A Delaware comp including the STIFFS, RUDE AWAKENING, MARCUS HOOK, and more, releasing relentless punk energy which is loads of fun. Neat. (WG)
($4 to Wayne Romanowski, 1316 Tulane Rd., Greenacres, Wilmington, DE 19803-5140)

**V/A - "Killed by Death" LP**

An economical solution for all those yearning for the obscure punk from '77 to '82. Excellent reproductions of classic hits by the MOLESTERS, CONTROLLERS, USERS, HOLLYWOOD SQUARES, to name a few. A total of 25 songs, taken from the original 7"ers, all great! (RG)
(Red Rum Records)

**V/A - "Open Your Ears" cassette**

A benefit comp for Red Table Prints featuring extremely hot acts like MANNEQUIN BEACH (LP soon on Mordam), SUBVERT, HUNGER ARTIST and more. An effort worth supporting and includes a booklet. Good stuff. (WG)
($5.25 to Outer Body Music, 18445 Glenayre Dr., Morgan Hill, CA 95037)

**V/A - "THE UNCLAIMED, THEE FOURGIVEN, LEE JOSEPH - "Rock and Hard Rolls) Live in Europe 1987!" LP**

The first 1/3 of this LP features ex-UNCLAIMED singer Lee Joseph playing a solo acoustic set of covers and originals. The two bands then provide some roudier 60's style rock. Good quality sound, recorded from soundboard cassettes. This one will mainly interest previous fans.(AS)
(Dionysus Records, PO Box 1975, Burbank CA 91507)

**V/A - "What's the Point" cassette**

A So. Cal comp with a noticeable accent on "positive" bands including REASON TO BELIEVE, INFEST, STRAIGHT ARM, and more. Lotsa HC here. Booklet included.(WG)
($3 US, $4 elsewhere to: What's the Point, PO Box 461, Bellflower, CA 90706)

**VICTIMS WILLING - cassette**

Power-oriented punk and trash with some metal influenced guitar licks. Lots of tempo changes, personal/social lyrics, overall a good job. (WG)
($3 to Brad Barker, 1993 S. McClelland, Salt Lake City, UT 84103)

**WEEN - "Axis: Bold as Boognish" cassette**

More fucked up garage weirdness from these freaks, spontaneous freaked out shit. Living in New Jersey will do this to ya, just look at BoBo Yohannon. (WG)
(Bird O Pray Records, PO Box 39, Trenton, NJ 06601)

**WHITE FLAG - "Freedom Fighters" EP**

All previously released material (8 songs), only notable that it's a South African release, and proceeds go "against apartheid." Why do I find this ironic? (TY)
(8 Barringtonia, Finfoot St, Woodhaven, Durban 4001, SOUTH AFRICA)

**WHY AM I - "One Person Out of Every Ten" cassette**

Melodic catchy punk which reminds me a bit of SOCIAL UNREST, in the sence of making a well-developed sound. Lyrics are mostly political and well thought out. Great! (WG)
($3 to Rudy Moses, 1043 Justin St., Dallas, TX 75211)

**YEASTIE GIRLZ - "Ovary Action" EP**

Those sexually and politically rude girlz are back for a 10-song barrage. Straight rap dealing with AIDS, masturbation, the FCC, dickbrains and lots more, as well as their version of "Orgasm Addict". A sex education class and punk attitude all rolled up in one.(TY)
(Lookout Records, PO Box 1000, Laytonville, CA 95454)

## International/ International/ International/ International/ International/ International/ International/

**A-10 - "Massive at the Blind School" 12"**

A-10 specialize in rock -- and I mean ROCK, complete with long, flailing leads and a loud, brash, almost thrashy energy -- with a heavy dose of MC5 thrown in. I enjoyed the piledriving energy, but felt uncomfortable with those rockish elements which are so integral to the band's approach. (SS)
(Via Lepardi 8, 09010 Portoscuso ca, ITALY)

**BAP - "Sidehuts Eta Etxehuts" LP**

Sung in Spanish as well as their native Basque (and comes with English translation), these guys slam out classic hardcore dealing with international, Spanish, environmental and other political issues. Hooks, power, and speed remind me of NOTA a bit. Hot! (TY)
(Richard, Aptd 217, 20900 Zarauz, Guipuzcoa, SPAIN)

**BUGS - "Dark Side" LP**

Their great EP was more in a late 60's Detroit (RATIONALS, to be precise) updated sound, while this LP is a bit more restrained, with a kind of STANDELLS influence. Translation: a bit more pop but still powerful 60's-influenced modern music. Not too derivative, especially due to the crunch.(TY)
(Big Beat, UK)

**BUSINESS - "Welcome To The Real World" LP**

A return of sorts. Though the skinhead look is gone, they still pound out the oi, though touches of rock creep in here and there. Not really too catchy (as COCKSPARRER is), which is a necessity for this kind of slow-to-mid-tempo material. (TY)
(Link Records, ENGLAND)

**BUZZCOCKS - "Lest We Forget" cassette**

Live recordings from their 1979-80 tour, and lest we forget, this band, like CREEDENCE, sounded exactly the same live as in the studio.These recordings sound good, exemplifying their tremendous pop punk approach (the standard!?), but add nothing new in the way of repertoire or live variation. (TY)
(ROIR, 611 Broadway Ste. 411, New York, NY 10012)

**CHUMBAWAMBA - "Smash Clause 28!/ Fight The Alton Bill!"**

A two song benefit EP for the opposition of two proposed laws, one dealing with abortion restrictions, and the other taking the first step towards outlawing homosexuality. The accompanying booklet explains the details and contradictions. Both songs have the original CHUMBAWAMBA structure, are fast paced, and filled with conviction. Recommended. (MS)
(Agit Prop, Box 4, 52 Call Ln., Leeds LS1 6DT, West Yorkshire, U.K.)

**DEAD ENDS - "Damned Nation" cassette**

Very strong and powerful straightforward thrash and slower punk with a definite emphasis on energy. Lyrics cover political, social, and personal subjects in an intelligent manner. Hot stuff. (WG)
(1011 M. Naval St., Navotas, Metro MLA, PHILIPPINES)

**DRAGSTERS - "Rosemary" 12"**

Pop with bite, sometimes just a nibble and sometimes a gulp. "Albino" and "I'm not an American" chomp hard, while some of the others chew. Tasty at times. (TY)
(Onion City Records, SCOTLAND)

**FIZZBOMBS - "Surfin Winter" 12"**

Yeah right, a female surf band from England that also swipes JESUS AND MARY CHAIN's approach to the surf genre. Once you get over that, you'll be pleased to hear that raw noise guitar meets pop sound working well. (TY)
(Calculus Records/ UK)

**GOOBER PATROL - "My Mom Won't Like This" cassette**

Basic thrash with grungy energy and personal lyrics. Not bad, but could use a little cleaning up. Includes a cover of D.I.'s "Richard Hung Himself".(WG)
($3.00 to: Goober Patrol, 49 Exmouth Rd. Great Yarmouth, Norfolk, NR3O3DP, UK)

**HEAD OF DAVID - "Dustbowl" LP**

A long second LP of churning post-punkish noise by this UK act, characterized by loud pounding drumbeats, driving "far away" guitar lines, and droning vocals, all adding up to a deafening, powerful sound. Actually, I think the overall length detracts from the impact, but that could be due to the dark feeling of the music. Pretty damaging stuff. (WG)
(Blast First/Dutch East)

**HERESY - "Voice Your Opinion" LP**

Basically the Face Up to It! LP with a few extra tracks and, as is not uncommon with Japanese LP's, a live flexi (which is all covers of DYS, SIEGE and YOUTH OF TODAY). (TY)
(Dogma Records, No. 303 Aota Bldg., 3-1-9 Kita, Kohenji, Suginami-ku, Tokyo, JAPAN)

**IRON SHEIKS - "Do You Sell Beer Here?" 12"**

A bunch of big fat grubby guys dressed up in Arab headdress making hot '77 type punk, very much in a DEAD BOYS/STOOGES vein. (TY)
(Greasy Pop, PO Box 136, Rundle Mall, Adelaide 5000, AUSTRALIA)

**LETHAL AGGRESSION - "Life is Hard" LP**

Mosh, mosh, mosh, till you puke - or yawn. This is your typical East Coast hardcore, circa 1988. The band is real tight and sometimes comes up with irresistably catchy choruses (as in " No Sense") and the sound is pretty powerful, but by and large there is nothing herein that hasn't been done a million times before. (JB)
(Funhouse, Postfach 2069, D-3000 Hannover 1, W GERMANY)

**MERCENARIAS - "Cade As Armas?" LP**

An all-female ('cept the drummer) punky band that varies from pop punk to funk punk. Sounds like New York 1978. (TY)
(Baratos Afins, BRAZIL)

**NIGHT TERROR SYNDROME - "Power Cuts" cassette**

Noisy mid-tempo punk with distorted guitars and monotone vocals. Not bad, but could use some cleaning up. (WG)
(£2.60 to N.T.S., Box Night Terror, 37 Stokes Croff Rd., Bristol, Avon, UK)

**NORA - "Escape!" 8"**

A weird cover of the AD LIBS' "Boy from NY City" (or is it?"), a pop song, a ballad, jazzy folk rock...I give up. (TY)
(Cage Records, JAPAN)

**PAGAN BABIES - "Next" LP**

Philly's PAGAN BABIES seem remarkably assured on this release, playing fast, shouted HC with fairly frequent speedcore inflections. No standout tunes (except maybe "Boxed In"), and nothing even remotely new -- but the style is performed very competently on every track. (SS)
(Pagan Babies, 5436 Discher St., Philadelphia, PA19124)

**PAT BONE & THE SILLY SURFERS - cassette**

A good live recording of this bands straightforward midtempo punk style, done with extra energy. A word of advice: if using cheap tapes, do not record over previously recorded material. I can hear THE OFFENDERS' "Endless Struggle" LP churning in the background throughout this whole tape.(WG)
($4 to: Jaak, Damstraat 36, 9160 Hamme, BELGIUM)

**PINK TURDS IN SPACE - cassette**

Cutthroat vicious thrash with some metal licks and a relentless female screamer. Good anti-greed, anti-authority lyrics. Pure power! (WG)
(Warzone, PO Box 148, Belfast Bt1, NO. IRELAND)

**POISON - "Kick Rock" LP**

Pretty straightforward metal-influenced hardcore from Japan with lots of squeaky guitar solos, yelps, and repetitive riffs. Not bad, but it wears thin. (TY)
(Selfish Records, JAPAN)

**PRESIDENT FETCH - cassette**

Mainly straightforward powerful thrash with a mixture of silly and serious lyrics. Good, sound competent musicianship and a neat lyric book add up to a good tape. (WG)
($4 to Anderz Nielson, Poste Restante K30, 2200 Kobenhavn N, DENMARK)

**PRETTY JOLLIES - "Potatoland/Terrorist Alert"**

Basic rocknroll done a la CRAMPS meets '77 punk. Really simple, driving and unpretentious. Get it. (TY)
(Dr. Eyeball, 58 Chilternview, Letchworth, Herts, ENGLAND)

**RADIUM CATS - "Munster Madness" 12"**

Scottish psychobilly, average stuff, and one funny haircut on the guitarist cat. (TY)
(Mental Records, 21A Alva St, Edinburgh EH2 4PS, SCOTLAND)

**RAPED TEENAGERS - flexi**

Comes with issue #13 of Germany's Trust zine as well as available from the band itself. A 3-song job that displays their jazz meets hardcore sound, a prelude to the newest R.T. album. (TY)
(Chickenbrain c/o P. Suedenhammar, Konutruktorsg 74, 582 66 Linköping, SWEDEN)

**REVENGE - "Live Demo 88" cassette**

Sounds a bit like late period BLACK FLAG -- jazzy and rocky punk with zonko guitar licks. Production is a bit thin, which lessens the impact a bit. Comes with a lyric booklet. (WG)
($3 to Andreas Wenck, Laubaner Strasse 50, 4800 Bielefeld 1, W. GERMANY)

**ROCKS - "Final Assault" 12"**

They put out a single in the late 70's and did nothing (that I know of) on vinyl since, but they're back with a vengence now. As opposed to most "comeback" bands ('cept the PAGANS), these guys still kick ass, hitting with a early SAINTS-type rock n roll. (TY)
(Waterfront Records, PO Box 4537, Sydney SO 2000, AUSTRALIA)

**SS-20 - "Freddy" EP**

I don't know, this kind of struck me as lacking something -- it's just got no punch. The three songs sound a lot alike, kind of progressive punk or whatever you want to call it with poppy vocals, lyrics and French. (JT)
(Onkra, 2 Rue du Pic Carlit, 31511 Toulouse, FRANCE)

**SABOTAASI - "Joulu Pulcin/Maa"**

A one-wided, two-tuned release. Both tunes start out with slow, folky intros and launch into HC centers and ease out at the end. Judging by the graphics I'd say the band deals with serious subject matter. (TY)
(SHJ Records, c/o Risto Eronen, Koivmaku, 58920 Kolkontai-pale, FINLAND)

**SCREAMING FOETUS - "Living in Azania" EP**

Very basic rhythm-oriented peace punk sound (a la early EX or CRASS) and similar themes, including swipes at their native and troubled land. Second 7", remaining true to form, out of South Africa. (TY)
(Sean, 681 St. Anns, Laguna Beach, CA 92651)

**SICK OF INTOLERANCE - "Break the Ban" 12"**

A few songs stick to straight hardcore, while others stray to the metallic frontier of the genre; to me it's telling that the most interesting composition is a reggae-ish indulgence,"Leave Out." Frankly, the music here is pretty standard, despite its encouraging diversity within the punk style. (SS)
(Stefan Schroeder, Krokusweg 19, 4900 Herford, W. GERMANY)

**SO MUCH HATE - "Blind Alley" LP**

A very solid hardcore disc, this one is. Reminescent of DISCHARGE's later manifestations in some ways but that's not a put down, this record is miles ahead of any DISCHARGE record - like if DISCHARGE was good - that's it, if DISCHARGE was good they'd have sounded like this! Hot metalodica (a new adjective!) from a band that has emerged as one of Europe's best. Out of Norway. (JT)
(X-Mist, Linkeweg 14, 7270 Nagold 7, W GERMANY)

**STAND TO FALL/TARGET OF DEMAND - split LP**

STF utilize the once popular GISM-style vocals as the foundation for a frenetic hardcore approach in their medium to fast-speed tunes; veterans TARGET OF DEMAND rely more on shouted vocals and choruses, paired with fairly standard HC songwriting. Get this baby for the STF tracks. (SS)
(X-Port Plater, Mandalstgt. 1, 0190 Oslo 1, NORWAY)

**TOYS WENT BERSERK - "No Warning/Inseparable"**

The A-side is too commercial and "college radio" oriented for me, but on the flip, the female vocals loosen up a bit, and the band cuts loose in a POISON GIRLS kind of way. (TY)
Aberrent Records, PO Box A566, Sydney South, NSW 2000, AUSTRALIA)

**TRAPVISION - cassette**

Megafast whooshing thrash songs, short as can be, with wall of noise guitars and strange vocals, six tunes, all brief. (WG)
(522 Kurtz st., Catasauqa, PA 18032)

**UNION CARBIDE PRODUCTIONS - "In the Air Tonight" LP**

Simply put, it's the STOOGES Fun House reincarnate. Wah wah heaven (or hell, depending on your view) set to moody, crunching tunes. All originals but sounds like outtakes from STOOGES sessions. Excellent.(TY)
(Radium Records, Södra Allegatan 3, S-41301 Götenborg, SWEDEN)

**UPRIGHT CITIZENS - "Farewell" EP**

After a long layoff, they're back, but...Side 1 starts off folky and ends up folk rocky with a bit of punk influence. Both B-sides have the same feel, and all three songs dwell on lost youth, are caught up in self-engulfing reflection and dwelling in the past. Hope they come out of it. (TY)
(A. Kunze, Im Springfeld 31a, 4250 Bottrop, W. GERMANY)

**V/A - "A Farewell to Arms" LP**

LIP CREAM, OUTO, EXECUTE, GAUZE, GASTUNK, and GHOUL -- all premier Japanese acts, each with several cuts-- perform a variety of punk and HC styles on this superior German compilation LP. Another plus: the record is well-paced and listenable from a programming standpoint. Really good. (SS)
(SS)
(Nuclear Blast, Dr. Frey Str. 54, 7322 Donzdorf, W. GERMANY)

**V/A - "Aquae Sulis Calling" cassette**

A variety of sounds on this one: experimental punk, synth pop, unstructured spacy stuff, cheesy rock, etc. Something for everyone, but not too much for me. Acts include WAR TOYS, AMEBIX, SMART PILLS, and more. (WG)
($3 to William Campbell, Laragh, Magnooth, Co. Kildare, IRELAND)

**V/A - "Burning Bridges" EP**

Not sure if there's anything that connects the choices for this comp (INSTIGATORS and CIVILISED SOCIETY? from the UK and PAGAN BABIES and MAD PARADE from the US). Good sound, one song each. (TY)
(Wear and Tear, 17 Thornwood Ct, Carlisle Road, Derbyshire SK17 6x2, UK)

**V/A - "Ca Vous Fair Rire" cassette**

Not a bad European comp featuring SCRAPS, SO MUCH HATE, BURNING AMBITIONS, and more. Sound quality varied, includes a booklet. Overall, pretty good. (WG)
($5 to Laurent Pallanca, 30 Rue Saint-Madre, 76270 Neuchatel on Bray, FRANCE)

**V/A - "If We're Peace Fags, You're War Bastards!" cassette**

An international compilation of thrashing looniness with INHUMAN CONDITIONS, BAD ATTITUDE, SORE THROAT, and more, thirty minutes of insanity. (WG)
(Cormary Stephanie, 14 Avenue Des Hortensias, 31240 L'vnion, FRANCE)

**V/A - "Metal Gives Us a Headache" EP**

A great little comp with a big booklet and one tune each by SUBVERT, DISSENT DESECRATION, DEAD SILENCE, CRINGER, and STIKKY. The music's fine, and there's lots of info on animal rights here, as this is a benefit release for an Arizona organization dealing with the subject. (TY)
(Hippycore, PO Box 195, Mesa, AZ 85211)

**V/A - "Really Fast Vol.4" LP**

Finally, it's out, the fourth in their ongoing series of LPs documenting the Swedish HC scene. Included are WOUNDED KNEE, STREBERS, DTAL, FILTHY CHRISTIANS, PUKE, ROVSVETT, and lots more. Most of it lives up to its name, though there's a bit more metal influence than previous editions. (TY)
(c/o Patrik Jonsson, Hogliden 9E, S-59500 Mjolby, SWEDEN)

**V/A - "Soft Lights and Loud Guitars" LP**

A split LP, beginning with THE SECT, who feature great pop punk that sounds like SOCIAL DISTORTION meets classic UK punk a la STIFF LITTLE FINGERS. RED LETTER DAY have a more garage American sound meets AVENGERS feel. Both are great!(TY)
(Released Emotions Records, UK)

**V/A - "12 Raw Greek Groups" LP**

Side one is hardly "raw", featuring more commercial or 60s pop type bands, but does contain one punk cut by PANX ROMANA. The flip livens up with HIP-T-WAW and MELTING ASHES, but again gets limp. There's an EP included, but again suffers from the same inconsistencies. Largely college radio material. (TY)
(Wipe Out, Arkadiou 56, 185 34 Piraeus, GREECE)

**V/A - "United We Stand" EP**

From England come this six song split EP. Each band has three songs, and by far more melodic punk material by ANOREXIA stands out over the typical mid tempo punk thrash of INDECENT ASSAULT. Both bands have good lyrics that deal with political subjects. (MS)
(Reaganstenn,14 Cygnet Ln., Pensnet, Brierly Hill, West Mids, DY5 4DL, ENGLAND.)

**V/A - "Why So Much Hate?" cassette**

A world comp with PISSED BOYS, DAMAGE, DIRTY JOY, and loads more. The material ranges in quality, but, overall, it's not a bad affair. Booklet included. (WG)
(Acts of Defiance, BP #90, 93270 Sevran, FRANCE)

**VENOM P. SPINGER - "Walking About/26 Milligrams"**

The FALL meets CELIBATE RIFLES, a hard rockin' but highly eccentric rolling and rumbling form of rock'n'roll. (TY)
(Aberrent Records, PO Box A566, Sydney South, NSW 2000, AUSTRALIA)

**VOMITS - "Reckless Cow!" flexi**

A FEEDERZ meets HEARTBREAKERS guitar sound in a '77 format. Otherwise, pretty basic and rockin' punk. Catchy. (TY)
(Stomping Records, JAPAN)

**VULTURES - "Good Thing" 12"**

SHOP ASSISTANTS-like pop-punk with a three out of four gal group. Catchy, rockin', but also not really memorable. Still... (TY)
(Narodnik, 21a Alva St., Edinburgh EH2 4PS, SCOTLAND)

**WANNSKRAEKK/LILIEDUGG - split EP**

The W band has a 7" and mini-LP to their name, and here present live material from 1985. It's older style punk delivered hard like early HUSKERS. The L band's side is live in '84 and a bit more slow and torturous, though more punk than not. (TY)
(Knall Syndikatet, Box 4386 Hospitalslokkan, 7002 Trondheim, NORWAY)

**WEHRMACHT - "Biermacht" LP**

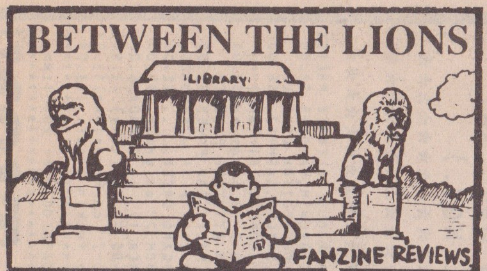
Some prettty dumbo songs, a few intelligent ones, set to a galloping speedmetal pace. High production, low value. (TY)
(Shark Records, Postfach 6124, 8510 Furth 18, W. GERMANY)

**WHERE'S THE POPE - "Straight Edge Holocaust" LP**

Fast thrash that's not that original, but holds to a tight structure and powerful production. The lyrics are on a semi serious to silly, social/political level, by dealing with everything from religion to pizza. Overall, this is loud, kinda funny, but too together for an alcohol-powered band...The title must be a mistake. (MS)
(Reactor, PO Box 623, Camberwell, Victoria 3124, AUSTRALIA.)

**WICKED - "Dawn of the Wicked" LP**

The mid- to fast-tempo HC from this Swiss outfit has an appealing humorous edge, but there's very little in the songs themselves to provide distinctiveness or a unique punch. Even WICKED's cover of "Teenage Kicks" pales tellingly. (SS)
(Sandor Karsai, Guldenstr. 35, 8610 Uster-Ch, SWITZERLAND)



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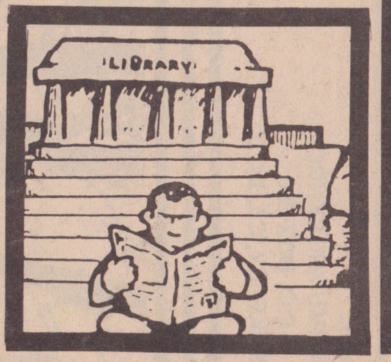

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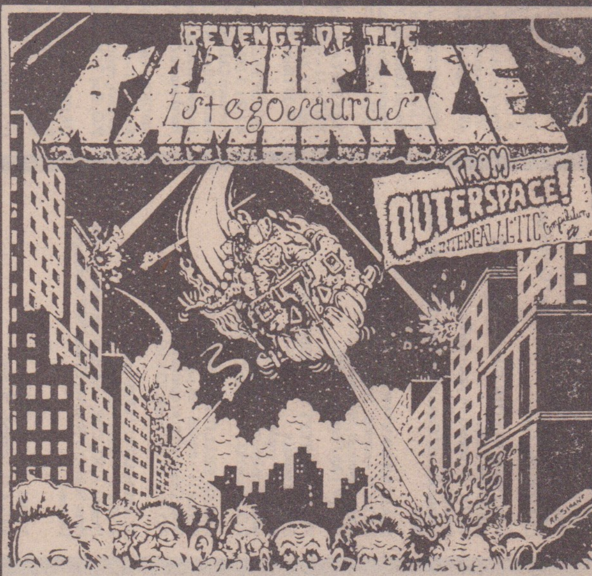

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